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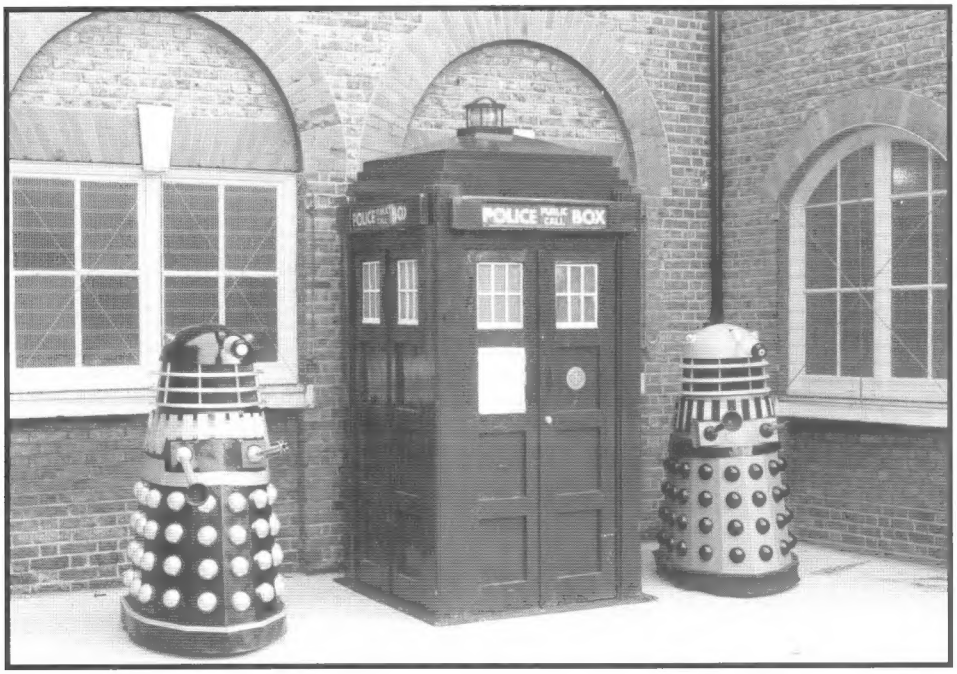
Doctor Who INVISION

SEASON 26 OVERVIEW

THE MAKING OF A TELEVISION DRAMA SERIES

1989: THAT WAS THE YEAR THAT WAS



JANUARY

- First publication in paperback of *Delta and the Bannermen*, written by Malcolm Kohll.
- More news is released about the forthcoming **Doctor Who** stage-play. After due consideration the script by Andrew Cartmel and Ben Aaronovitch has been rejected by Producer Mark Furness and a replacement sought from another former Script-Editor, Terrance Dicks. To the delight of many fans Furness confirms that Jon Pertwee will play the Doctor, while the companion roles are being offered to Australian soap stars, Jason Donovan and Kylie Minogue.

Sunday 1 January
As part of the Queen's New Year Honours List, Peter Cushing is awarded an OBE in recognition of his long service to the British film industry. Although now retired Cushing has recently published a second volume of his memoirs that include references to his role as Doctor Who in the two Dalek movies of the Sixties.

Wednesday 4 January
Episode four of THE GREATEST SHOW IN THE GALAXY is broadcast on BBC1, bringing to an end the 25th Season with a moderately impressive rating of 6.6 million viewers – the highest of this fourteen week run of stories.

Saturday 7 January
Readers of the pop culture newspaper *Sounds* are treated to a one page feature article on **Doctor Who**, praising its 'recent renaissance'. Much of this is attributed to the presence of new companion Sophie Aldred, whose background and opinions are printed at length in the article. This is the first of many Press features this year that will concentrate on Sophie Aldred.

Sunday 15 January
By contrast Sylvester McCoy gets a ticking off by a *News of the World* reporter for having upset neighbours who live above his flat in Belsize Park. An ongoing series of rows between McCoy and pensioners Sylvia and Sam Barton allegedly came to a head when a fight broke out, ending with Barton breaking an arm. Now McCoy and his family are moving out, but not without some compensation. Their £60,000 apartment, bought in the early Eighties, is now on the market for £180,000.

FEBRUARY

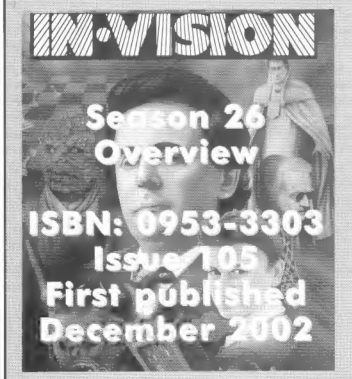
- First publication in paperback of *The War Machines*, written by Ian Stuart Black.

Friday 24 February
Today is one of several newspapers to give coverage of yesterday's Press call to promote the **Doctor Who** stage-play. Flanked by a BBC Cyberman and a Dalek Rebecca Thornhill is paraded as the new "…leggy assistant" who will accompany Jon Pertwee's Doctor on this new adventure.

MARCH

- First publication in paperback of *Dragonfire*, written by Ian Briggs.
- First publication in hardback of the second volume of David Saunders' *Encyclopaedia of the Worlds of **Doctor Who*** by Piccadilly Press. Covering E to K the book is illustrated on the

IN-VISION



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Publisher: Jeremy Bentham

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EXTERMINATE! DR WHO'S WAR WITH NEIGHBOURS

Star retreats from angry old soldier

EXCLUSIVE by SHARON RING and TIM SPANTON

DR WHO has lost his battle with a foe tougher than the Daleks—an old soldier who lives upstairs.

TV's Time Lord—actor Sylvester McCoy—is quitting his flat after an amazing running feud with 62-year-old Sam Barton.

EXTERMINATE! "That's what I'd like to do to him," fumed Sam, nicknamed The Major by neighbours. "I hate the man's guts."

EVACUATE! Sylvester, 45, and his family are moving out after the row with Sam and his companion, spinster Sylvia Thomas, 80, came to a head.

Sam broke his arm trying to grapple with the actor.

And he told of an earlier shouting match between Sylvester and Sylvia.

But friends of the star said HIS life had become a nightmare.

They claimed the old couple played their radio full blast all day, accidentally almost set fire to the building and flooded Sylvester's flat when their bath overflowed.

DRUNK

Now Sylvester, married with two sons, has put the former council flat, in Belsize Park, North-west London, on the market for £180,000.

He bought it for £60,000 in the early Eighties.

Sam, who served in the King's Royal Rifles, agreed the trouble started after he got drunk and knocked over a paraffin lamp, setting the building alight.

He said: "Much later I was leaving my front door and I saw McCoy waving his stick angrily.

"I went up to protest and tried to grab hold of the walking stick.

"After the row, I had to go to hospital."

Sylvester refused to comment last night.

WHO GOES WHERE: TV star Sylvester McCoy is moving out of his flat

FLAT SPIN: Sam Barton with Sylvia

cover and inside by artist Tony Clark. A paperback edition, published by Hodder & Stoughton Ltd, is scheduled for a November release, but with a photographic cover of the Guardian from COLONY IN SPACE.

Monday 13 March

Jon Pertwee is a guest on Channel 4's TV-AM breakfast show. As well as discussing his memories of **Doctor Who** and **Worzel Gummidge** Pertwee slips in a few plugs for the stage-play that is due to open in under a fortnight.

Friday 18 March

As part of this year's Red Nose Day charity telethon Jon Pertwee arrives in the BBC television studio, emerging from the TARDIS police box with a red nose in place to be greeted by host Terry Wogan. Dressed in his third Doctor costume Pertwee promotes tomorrow's mini-convention, staged by the *Doctor Who Appreciation Society*, from which all proceeds from a costume and prop auction will go towards the Red Nose Day appeal.

Saturday 19 March

The first of this year's **Doctor Who** conventions kicks of with *A Day at the Forum*, held in the buildings and grounds of St. John's School in Hammersmith, the location for Coal Hill School in last year's REMEMBRANCE OF THE DALEKS. Topping a packed guest list, all from last season, are Sheila Hancock, Ian Reddington and Rachel Bell. Producer John Nathan-Turner oversees the promised costume and prop auction which raises a grand total of £1,800 for the Red Nose appeal.

Thursday 23 March

Production begins on **Doctor Who**'s 26th season as cast and crew members assemble for the start of rehearsals on THE CURSE OF FENRIC. Today also sees the first performance of ***Doctor Who*** *– The Ultimate Adventure* at the Wimbledon Theatre in south-west London. The play will run there until 1st April, after which it will begin a nationwide tour of the country, staying approximately one week in each theatre. John Nathan-Turner, Andrew Cartmel and several others from today's rehearsals are among tonight's audience.

Friday 24 March

Good Friday is this year's opening date for the **Doctor Who** Exhibition at Longleat House in Wiltshire. First opened in 1973 this is the first year where design of the exhibition has been handled by an external contractor rather than directly by BBC Enterprises. M&J Media Ventures Ltd, under the directorship of former Enterprises boss Lorne Martin, has organised this year's event, which boasts the Kandyman, the Nemesis statue, clowns, Daleks and other props from Season 25 among many other props. The exhibition's designer is Martin Wilkie, son of BBC FX founder Bernard, and the attraction is scheduled to stay open until November.

APRIL

- First publication in paperback of ATTACK OF THE CYBERMEN, written by Eric Saward. Although the script is credited to Paula Moore, the novelisation is taken directly from the TV screenplay which was written by Saward in collaboration with Ian Levine. Saward uses the opportunity of this book to embellish several of the key characters and to give them more depth than was possible on TV.

Wednesday 12 April

Actor Gerald Flood passes away aged 61 after suffering a major heart attack. Best known for his starring role in the Sixties series, **Crane**, Flood's big contribution to Telefantasy was his regular role in the three **Pathfinders** serials, produced by Sydney Newman, and his contribution to **Doctor Who** as the voice of the short-lived robot companion, Kamelion.

Wednesday 19 April

A chance for viewers to catch a sneak preview of THE CURSE OF FENRIC as the magazine/review programme **Take 2** presents a behind-the-scenes look at the serial in production at Lulworth Cove. As well as interviews with Sophie Aldred and Sylvester McCoy, the programme purports to show a sequence of two Haemovore vampires being killed. This sequence is actually a first-take of the effect and is not the one later used in the serial.

Thursday 20 April

Last day of production on THE CURSE OF FENRIC.

MAY

- First publication in paperback of *The Nightmare Fair*, written by former **Doctor Who** Producer, Graham Williams. This is the first of three books to be released from the 'lost Season 23' that would have gone into production if Michael Grade had not axed it in 1985. *The Nightmare Fair* would have been story one, and was due to pitch the Doctor once more into conflict with the Celestial Toymaker.
- First publication in paperback of *The Official* ***Doctor Who*** *and the Daleks Book* by John Peel. Much of this book's content has been supplied by Terry Nation who has made available to Peel his own production files of unused and modified storylines and scripts. The book is illustrated throughout with photographs, but ironically these have been the reason why publication has been delayed now by several months. Nation's own agent, Roger Hancock, had been unhappy about the payment schedule proposed by the publishers for use of these stills. For now copies of the paperback will only be available in America, until a British publisher can be found.

Monday 1 May

The BBC2 TV review programme **Open Air** devotes part of today's programme to a critique of science-fiction on television. While **Doctor Who** is quite prominently featured, pride of place is given to trailing **Star Trek: The Next Generation** which BBC2 has recently secured rights to air.

McCOY: Saved fan

Dr Who foils fan in death leap bid

TIME Travelling Dr Who helped save a fan during a suicide bid.

The woman in her twenties said she was going to kill herself – seconds after meeting actor Sylvester McCoy.

The mystery girl told the space doc, the seventh actor to play the role: "I want to die. I'll never be as happy again!"

The drama happened at an American Science Fiction convention held on a luxury liner off the Mexican coast at Acapulco.

But McCoy and other Dr Who fans managed to calm her.

McCoy said: "She got a bit emotional. We had to talk her down from jumping off the side of the boat because she was just so happy! It's sad really."

Saturday 6 May

Location work begins on the second story of the season, BATTLEFIELD. For those of the cast not required to work today there is an opportunity to see Jon Pertwee in the regional news programme, **On the Waterfront**. Broadcast by BBC Bristol, Pertwee, plus an EARTHSHOCK-design Cyberman, promotes the **Doctor Who** stage-play that is currently running at *The Bristol Hippodrome*.

Wednesday 17 May

As a result of yesterday's Press Call down at Hambleton, some of the national dailies carry promotional features on the new series, including posed

JEAN Marsh takes a quantum leap forward in her new role as sworn enemy of Dr Who.

The actress who played chambermaid Rose in Upstairs Downstairs gives the Time Lord a few thorny problems in his latest bizarre adventure.

Versatile Jean swaps her crisply starched apron for a chain-mail suit as she plays a dastardly amazonian warrior from Outer Space.

Fans can see her battle to the death with the Time Lord, played by Sylvester McCoy, in a new BBC1 series in September.

Whatever next? Hudson beamed aboard to serve tea on the Starship Enterprise perhaps.

LESTER MIDDLEHURST

photographs of Sylvester McCoy and Jean Marsh. Struggling for an appropriate headline **Today** feebly weighs in with, 'Time Warp for Rose'.

Sunday 28 May

Not to be outdone by their rivals, the *News of the World* dusts down its photographs from the CURSE OF FENRIC' Press show, and asks readers to ponder if, having defeated Daleks and Cybermen, the good Doctor has finally come up against his most terrifying opponent yet – Nicholas Parsons!

JUNE

• First publication in paperback of *Mindwarp*, the second segment of the TRIAL OF A TIME LORD saga, written by Philip Martin.

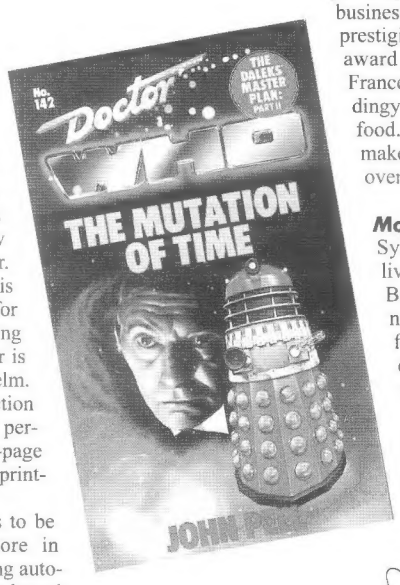
Thursday 1 June

Last day of production on BATTLEFIELD.

Monday 5 June

The **Doctor Who** stage-play arrives in Newcastle for a one week stint at the city's Opera House venue. Taking over as the Doctor for the next few months is Colin Baker. Donning a new version of his famous coat of many colours for the first time since his sacking from the series in 1985, Baker is delighted to be back at the helm. Some script and stage direction changes are made for Baker's performances, and a new four-page insert, featuring his Doctor, is printed for the souvenir booklet.

Jon Pertwee, meanwhile, is to be found at the HMV megastore in London's Oxford Street, signing autographs as part of BBC Video's launch of three new sell-through titles. Being released for the first time in the UK are THE TIME WARRIOR and THE ARK IN SPACE. Both stories, however, are in the edited omnibus format with their cliffhangers and intermediate opening and closing sequences missing. BBC Video's third release is THE DALEKS – William Hartnell's 1963 first encounter with the creatures – which has been split across two cassettes. While this serial is released in episode format, it is not wholly complete. Episode seven has the cliffhanger lead-in to THE EDGE OF DESTRUCTION deleted.



Saturday 10 June

Production begins on the third story of the season, SURVIVAL in the unlikely surroundings of a housing estate in Perivale, West London.

Sunday 18 June

Doctor Who's old nemesis, Charles Catchpole of the *News of the World,* blazes the story of Sophie Aldred's apparent near-death experience when the water tank she was in, during the taping of BATTLEFIELD, suddenly fractured. Expanding just a little on the actual facts Catchpole recounts how terrified technicians leapt onto chairs and hung from overhead gantries as hundreds of gallons of water surged over live electrical cables. As John Nathan-Turner would later explain during the subsequent safety enquiry, power to the studio floor had been cut long before water got anywhere near electrical cabling.

Elsewhere in the same paper, one-time UNIT officer Richard Franklin kicks up a stink about the imminent demise of his **Emmerdale Farm** baddie, Dennis Rigg, as he's gored by a bull and left to die in a deposit of manure. Co-Star Frazer Hines also mourns the end of Yorkshire's equivalent to JR Ewing.

Friday 23 June

Last day of production on SURVIVAL.

Saturday 24/Sunday 25 June

The second of 1989's big **Doctor Who** conventions as the Cardiff Hilton Hotel stages *Carousel 89*. For two days this impressive, marbled building houses an array of events featuring Elisabeth Sladen, Nicholas Courtney, Deborah Watling, Gerry Davis, John Leeson, Sophie Aldred and Ray Cusick.

Sunday 25 June

As the only newspaper which turned up to the Press Call, *The Sunday Mirror* presents its exclusive interviews and photographs with Ron and Ron, alias Gareth Hale and Norman Pace, on location with Sylvester McCoy in Perivale. The two comedians are philosophical about their lives in show business – one minute being awarded the prestigious Golden Rose of Montreux award for comedy in the south of France, the next, filling shelves in a dingy supermarket with tins of cat food. At least the newspaper only makes one reference to microwave ovens…

Monday 26 June

Sylvester McCoy is interviewed live on air by Simon Potter on British Satellite Broadcasting's new Galaxy Channel. This is a first toe in the water for the infant channel as regards **Doctor Who**, and they are already in negotiation with the BBC over rights to repeat the programme's existing back catalogue. As well as the McCoy interview the youth magazine show **31 West** features Nicholas Courtney and John Nathan-Turner. The pair arrive in Bessie and introduce a pre-filmed piece about the Longleat exhibition.

JULY

• First publication in paperback of *The Chase*, written by John Peel. The latter Hartnell and Troughton Dalek stories have been a long time coming as far as novelisations are concerned. However, thanks to Peel's personal friendship with Terry Nation, the veteran writer has been persuaded to allow these four outstanding serials to be adapted by him provided certain standards are agreed. Principle among these are that only Nation's original material should be used, not scenes subsequently rewritten, for budget reasons, by Dennis Spooner and David Whitaker. The book is a best-seller for W.H.Allen, and its initial print-run is sold out by November.

Thursday 14 July

Production begins on the fourth and final story of the season, GHOST LIGHT.

AUGUST

• First publication in paperback of *The Ultimate Evil*, written by Wally K. Daly. This is the second story to be taken from the 'lost Season 23'.

• Titan Books releases another in its paperback series of Doctor Who script books, edited by John McElroy. This month's offering is *The Tomb of the Cybermen* produced, as before, from the televised scripts rather than any previous rehearsal or first draft versions.

Thursday 3 August

Last day of production on GHOST LIGHT, which brings to a close production of **Doctor Who**'s 26th season, and seals its fate as a wholly in-house produced BBC Television drama series.

Saturday 5 August

Fans assemble at the University of Essex in Colchester for a one-day **Doctor Who** event, *Zyg-Con*. Guests for the day include Deborah Watling, Richard Franklin, Nicholas Courtney and GREATEST SHOW IN THE GALAXY writer, Stephen Wyatt.

Sunday 6 August

The cable TV station Superchannel broadcasts its final episodes of **Doctor Who** in an omnibus edition of parts three and four of HORROR OF FANG ROCK. Since beginning its schedule of Doctor Who reruns in March 1987 Superchannel has confined itself to repeats of Tom Baker's first three seasons. But clearance difficulties and low ratings have consistently undermined attempts to purchase more material, and now the station is in crisis due to the rise of BSB and its Rupert Murdoch rival Sky.

Saturday 12 August

London's National Film Theatre holds another special event devoted to British Telefantasy. Spread throughout the day are episodes of **The Andromeda Breakthrough**, **Danger Man**, **Adam Adamant Lives!** and **Doctor Who** – the latter represented by a screening of COUNTER PLOT, the fifth episode of THE DALEKS' MASTER PLAN. Rumours had been rife that a newly recovered episode might be screened in its place, but sadly this was only wishful thinking.

Sunday 13 August

Scotland's *Sunday Mercury*, still one of the world's few newspapers to be printed largely in colour, publishes a series of interviews by Jane Higgin, done on the location for SURVIVAL. Unusually the main interviewee is John Nathan-Turner who looks back over his career with the programme, wishing **Doctor Who** good luck for the future.

DEN'S DUNG FOR!

★★★★★ NEWS

Wednesday 16 August
Plans for the BBC's autumn schedule make the newspapers after a Press briefing yesterday. Since completing Season 26 Sylvester McCoy has been away on holiday, so in his place Nathan-Turner has booked Jean Marsh to stand alongside Sophie Aldred, promoting the latest stories that will start airing in September.

Thursday 17 August
Following recent speculation that Coast to Coast were in danger of losing their option to make a **Doctor Who** movie, Producer Peter Litten emerges to announce production will begin this November, and that casting announcements will likely be made in July. Principle photography will take place in Yugoslavia next March with four film units operating almost simultaneously. The movie will also unveil a new monster and a totally redesigned TARDIS interior. Commenting on rumours about the possible cancellation of their project Litten goes on record as saying, "Nobody would have spent the money we have for a film that isn't going to happen!"

Saturday 19 August
***Doctor Who** – The Ultimate Adventure* is performed for the last time after a two week run at Eastbourne. While there are no plans for any further UK engagements Mark Furness is optimistic that the stage-play will open again next year in Australia or New Zealand – and maybe this time with Kylie Minogue on board. It doesn't…

Sunday 20 August
Scotland's *Sunday Mercury* prints the second part of its in-depth look at the making of SURVIVAL, this time concentrating on the design of the Cheetah People.

Saturday 26/Sunday 27 August
The August Bank Holiday weekend sees a major **Doctor Who** convention taking place in the Wiltshire Hotel, Swindon. Nominally titled *Honeycomb* it is largely a product of the successful Leisure Hive convention committee. Invited guests include Colin Baker and Sylvester McCoy, Nicholas Courtney, Cy Town, David Banks, Peter Miles, John Freeman and the two music composers, Dominic Glynn and Keff McCulloch.

SEPTEMBER

- First publication in paperback of *The Daleks' Master Plan*, written by John Peel. Advertised as part one of this mega-length serial, it covers the events of episodes one to six and includes MISSION TO THE UNKNOWN by way of an introduction chapter.
- On the eve of **Doctor Who's** 26th season on air John Nathan-Turner is told by his boss, the Head of Series, Peter Cregeen, that the show will not go into production next year. New avenues of production will be explored so the Producer will not be handing over to a successor. The **Doctor Who** office in Union House, Shepherds Bush will close sometime during 1990.

Wednesday 6 September
Doctor Who returns to BBC1 at 7:35pm with the first episode of BATTLEFIELD. The programme is up against **Coronation Street**, which has a five-minute start over its BBC rival every week. Ratings begin disastrously with just 3.1 million viewers for this first episode, although they do slowly climb as the season wears on. There is some publicity for the new series. *Radio Times* includes a feature on the new series written by Sophie Aldred, while other accompanying stills stress the fact that Nicholas Courtney is returning to **Doctor Who** in this story.

Saturday 9 September
Reviews of the new season begin to appear in the national Press, and they are not good. *The Independent* passes judgement on villains "…kitted out in reject costumes from *Willow*" with "special effects created with a school chemistry set". *The Star* goes one step further, commenting, "…with two Range Rovers and a helicopter all the budget went on transport instead of the script". Branding Sylvester McCoy as "the least distinguished Doctor so far" columnist Stafford Hildred determines that the good Doctor "…seems to have become a suitable case for treatment".

Monday 11 September
John Nathan-Turner formally writes to Sophie Aldred and Sylvester McCoy, informing them of the BBC's decision to rest **Doctor Who** and that, correspondingly, their contracts will not be renewed for 1990. McCoy immediately returns to the theatre, starring in a risqué comedy, *I Miss My War* while Aldred continues with her other series for the BBC, **Corners**.

Saturday 16 September
A brief return to the Saturday tea-time slot for Sylvester McCoy, as his Doctor steps out of the TARDIS to help Noel Edmonds repair a Roadshow transport trailer that has supposedly broken down enroute to Bangkok. In this pre-filmed insert for Edmonds' **Saturday Roadshow** the Doctor jumpstarts the trailer using two giant crocodile clips connected to the TARDIS. As the police box fades away at the end, it reveals a Cyberman wearing a 'Cyberman Saturday Roadshow' T-shirt.

Emmerdale death is a load of bull

EXCLUSIVE by DAVID BROMFIELD

EMMERDALE Farm's Mr Nasty has been butted out of the hit TV soap.

And viewers are sure to raise a big stink when they see him gored by a bull—then slithering to his death in a pile of manure.

Villainous city-slicker Denis Rigg, played by Richard Franklin, has become the man fans love to hate. His final scene will be screened on July 6.

Richard, 35, revealed: "It's no wonder I felt sick when we filmed the killing scene recently.

"They made it look as though the bull was attacking me—then the director shouted: 'Cut!'

"I thought that was it—but then he wanted me to go into an empty bull enclosure, wearing my expensive pinstripe suit, and roll around in agony in all that filth.

SPICE

"I had the stuff down my neck, up my nose—you could say I got a real taste for Emmerdale Farm. I drew my last breath on the serial in a four-inch layer of dung."

Richard asked producer Stuart Doughty why he was being written out.

He says Doughty replied: "I've always wanted to have someone killed by a bull."

Now the cast of

STICKY END: Star Richard

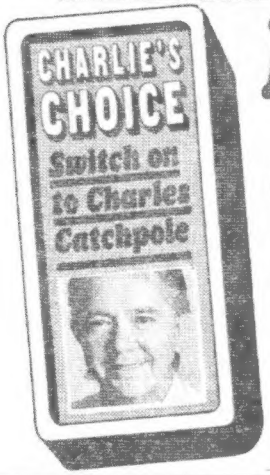
Emmerdale Farm have complained about his demise—saying that the character of Denis Rigg spiced up the show—just like JR in Dallas.

"It won't be the same without Rigg," said Frazer Hines, who plays Joe Sugden. "None of us wanted him to go. But who cares what actors want?"

OCTOBER

- First publication in paperback of *The Mutation of Time*, the second volume of THE DALEKS' MASTER PLAN, written by John Peel and covering episodes seven to twelve of the serial.
- The German TV station RTL Plus begins broadcasting episodes of **Doctor Who** for the first time in the country's history. RTL has purchased rights to show all the McCoy serials from TIME AND THE RANI through to SURVIVAL, with episodes being dubbed into German prior to transmission. Broadcasting times vary though generally the episodes are shown in late evening slots during weekends.

TOP TV CRITIC WRITES IN BRITAIN'S TOP P



Doc's too diddy to duff up Daleks

Who looks a twit, then?

I'VE been called many things—including sexist (true), and racist (not true).

Now I expect to be branded **SIZEIST**.

But I must say it: Sylvester McCoy should be in The Diddymen, not Doctor Who.

Someone who zooms around the universe, dumping Daleks on their backs and knocking Cybermen for six ought to look the part.

This pint sized professor just looks a *prat*.

The dashing Doctors played by Tom and Colin Baker were big fellas, and you wouldn't want to get on the wrong side of them.

(In fact, I DID get on the wrong side of one of them, and I spent an uncomfortable hour at a party trying not to catch his eye. Are we friends now, Col?)

But when the unreal McCoy felled that gung-ho army chap with his little finger this week, I laughed myself silly. It's hard enough to imagine him knocking the skin off a cup of BBC coffee.

The diminutive Doctor spent most of his time on his hands and knees, stalking a mangy-looking cat which he suspected of being the evil genius behind the mysterious disappearance of some spotty-faced lager louts from the streets of Perivale.

Luckily, he didn't catch it, or he might have got a nasty scratch.

This suburban spaceman is even dwarfed by his assistant Ace, who seems to have grown a foot since the last series, and will doubtless be putting the galaxy to rights all by herself soon.

While he stays indoors, munching muesli and fussing over what shade of pink to redecorate the Tardis.

McCOY: Too small

LUST IN SPACE

Dr Who gets up to you know what!

By SONIA LEGG

DR WHO, television's veteran Time Lord, is to be transformed into a macho James Bond-style hero in a blockbuster movie.

The big-screen doctor, to be played by major Hollywood star Donald Sutherland, will brawl with baddies in bar-rooms and whisper it, bong his beautiful assistant.

What's more, he seems to have lost his taste for very young ladies with squeaky voices.

His spaced-out friend is Caroline Munro, who is nudging 40 and still out of this world.

She was the original Lo once provided the glam our in the top game show 3-2-1.

Dr Who's role, when he's not having a roll, is saving the universe.

Nothing new about that, but someone close to the film project promised: "It will be a far cry from the TV series.

"The movie will be rather like Star Wars, with a host of spectacular space battles."

Canadian-born Donald landed the part of Dr Who in the face of stiff competition from British actors.

The role had been linked with John Cleese, Dudley Moore, Bob Hoskins and TV doctor Sylvester McCoy.

Ridiculous

Production will cost £20 million and the script is by veteran Dr Who writer Johnny Byrne.

He said: "I can't say too much, but one aspect is the doctor's relationship with his assistant.

"It's ridiculous that they could spend so much time together without getting emotionally involved."

Many Dr Who fans world-wide would argue that he has managed to stay celibate for around a quarter of a century.

Anyway, saving the universe shouldn't allow time for romance.

play the movie Doctor. Peter Litten confirms that, having beaten Bob Hoskins, John Cleese and Donald Sutherland into runner-up places, their first choice is "pint-sized actor" Dudley Moore, famous for films such as *10* and *Arthur* and for his long-standing partnership with comedian Peter Cook. A week later, *The Daily Mirror* counters by insisting Donald Sutherland is still in the running to play a more sexually active version of the Time Lord.

Thursday 12 October

Sophie Aldred opens her heart to readers of *The Sun*, confessing for the first time how she almost didn't survive a five year battle against anorexia during her late teens. Candidly she talks about nibbling small chunks of vegetables and ice cubes as she tried to lose weight, a condition that got worse as she went off to college in Manchester. Eventually, weighing just 8-stone, Aldred collapsed and had to be taken to hospital where she made a slow but steady recovery.

Saturday 14/Sunday 15 October

On-going financial problems within the *Doctor Who Appreciation Society* have precluded them from holding a lavish PanoptiCon convention this year. Instead the mantle has been taken up by the organisers of *Nebula 26* which takes place this weekend at the infamous Adelphi Hotel in Liverpool. As well as Doctors six and seven, there are appearances by Sophie Aldred, Elisabeth Sladen, Louise Jameson, Nicholas Courtney, Richard Franklin, Frazer Hines, Deborah Watling, John Levene and David Banks, as well as Producer Verity Lambert (who has recently shot a segment of Alan Bleasdale's drama **GBH** in this very hotel), Director Michael Kerrigan, writer Ian Briggs and Oscar-winning Costume Designer, James Acheson.

Thursday 19 October

Spurred to try and improve **Doctor Who**'s worst spell of bad ratings ever, the BBC hosts another Press gathering to promote the series. John Nathan-Turner plays master of ceremonies, introducing Sylvester McCoy and Sophie Aldred, together with Julian Holloway and Nicholas Parsons, guest stars in the two serials due for broadcast over the coming weeks. Also on hand to answer questions is Peter Cregeen who confirms the show is being rested next year while the corporation decides the best way to "…take **Doctor Who** through the Nineties".

On a happier note Marvel Comics marks ten years continuous publication of their **Doctor Who** magazine with a special issue that looks back over its growth from a humble 28-page black and white comic, costing 12p per week, to its current flagship status with a circulation of nearly 22,000 copies.

Saturday 21 October

The Sun newspaper prints its now prophetic '**Doctor Who** killed by the Street' article which informs the public, for the first time, that the series will not be coming back next year, due to falling ratings attributed to its scheduling opposite **Coronation Street**.

Tuesday 24 October

Coast-to-Coast M.D Peter Litten is interviewed on Radio 4 about the long-promised **Doctor Who** movie. Although he cannot reveal any start date for production, he confirms that a budget of £22 million has been obtained and that work will begin next year.

Wednesday 4 October

First episode of GHOST LIGHT is broadcast to slightly better viewing figures than its predecessor.

Wednesday 11 October

Following months of speculation the *Daily Star* finally discloses the actor favoured by Coast-to-Coast to

Wednesday 25 October
First episode of THE CURSE OF FENRIC is broadcast, and still there are signs of a slow audience recovery: up now to around 4.1 million per week

NOVEMBER

- First publication in paperback of *Silver Nemesis*, written by its original author, Kevin Clarke. Also released this month by W.H.Allen are updated editions of the two paperbacks by Jean Marc L'Officier, *The **Doctor Who** Programme Guide*, containing amendments, corrections and new material to the texts first published in 1981.
- Titan Books brings out the second of its three **Doctor Who** paperbacks this year, *The Talons of Weng-Chiang Script Book*, edited by John McElroy, with technical material supplied by Stephen James Walker.

Wednesday 22 November
On the eve of **Doctor Who**'s 26th year on air, the first episode of SURVIVAL is broadcast. While too late to save the series from cancellation, John Nathan-Turner could take some reassurance from a ratings climb for the serial as a whole to 4.9 million viewers per week.

Thursday 23 November
Almost by way of a fitting closing of the loop, Sylvester McCoy returns to perform one final official engagement for the **Doctor Who** Production Office; recording a voice-over for episode three of SURVIVAL that will close the serial, the season and the series.

Sunday 26 November
Scenting blood Charles Catchpole of the *News of the World* steams in with a personal attack on Sylvester McCoy's handling of the **Doctor Who** role. Delivered via his weekly TV critic's column he brands McCoy as "…too diddy to duff up Daleks", concluding that "this pint-sized professor just looks a prat". Citing Colin Baker and Tom Baker as "big fellas you wouldn't want to get on the wrong side of" Catchpole goes on to deride the unbelievability of pitching the diminutive McCoy against sizeable opposition. "When the unreal McCoy felled that gung-ho army chap with his little finger this week, I laughed myself silly."

Thursday 30 November
Some better news for Sylvester McCoy as *The Stage*, a trade newspaper for those working inside the entertainment industry, reports that **Doctor Who** may be tendered out to an independent producer next year. Stoking the rumour mill the article goes on to suggest that an independent company would probably seek to make 26-episodes per year to meet the demands of an American market. Three of the companies currently bidding for rights to produce a new series are named; Emmy award winners Saffron Productions, Cinema Verite, headed by Verity Lambert, and Cyberman creator, Gerry Davis.

DECEMBER

- First publication in paperback of *The Greatest Show in the Galaxy*, written by Stephen Wyatt. Not to be upstaged Titan Books releases *The Daleks*, the latest in its range of Script Books, covering Hartnell's first story with his arch-enemies.
- Satellite broadcaster BSB announces it has struck a major deal with the BBC to rerun its entire back catalogue of **Doctor Who** stories, including incomplete serials, on its Galaxy channel. BSB is reported to have paid over £3 million for a deal with the corporation that will allow **Doctor Who** reruns to commence from March 1990.

Friday 1 December
The Daily Telegraph adds further names of bidders interested in making **Doctor Who** next year. They include Terry Nation – Gerry Davis' partner in a pitch supported, apparently, by Columbia Pictures. Coat-to-Coast are reportedly in the frame and there are rumours of interest by Disney. No date is given for when the BBC will announce whose bid has been accepted, but both the *Telegraph* and the next day's edition of *Today* report that it will be "very soon".

Wednesday 6 December
The third and final episode of SURVIVAL is broadcast. Ace and the Doctor walk off into the sunset, but for McCoy and Aldred there are panto seasons awaiting them. A Christmas dalliance with *Aladdin* awaits McCoy, while Aldred is booked to appear in Nathan-Turner's production of *Cinderella*. Aldred will appear alongside comedian Les Dennis with whom, according to newspapers, she will have a tempestuous affair that will lead her to being named in court as the third party involved in the split up of Dennis' first marriage.

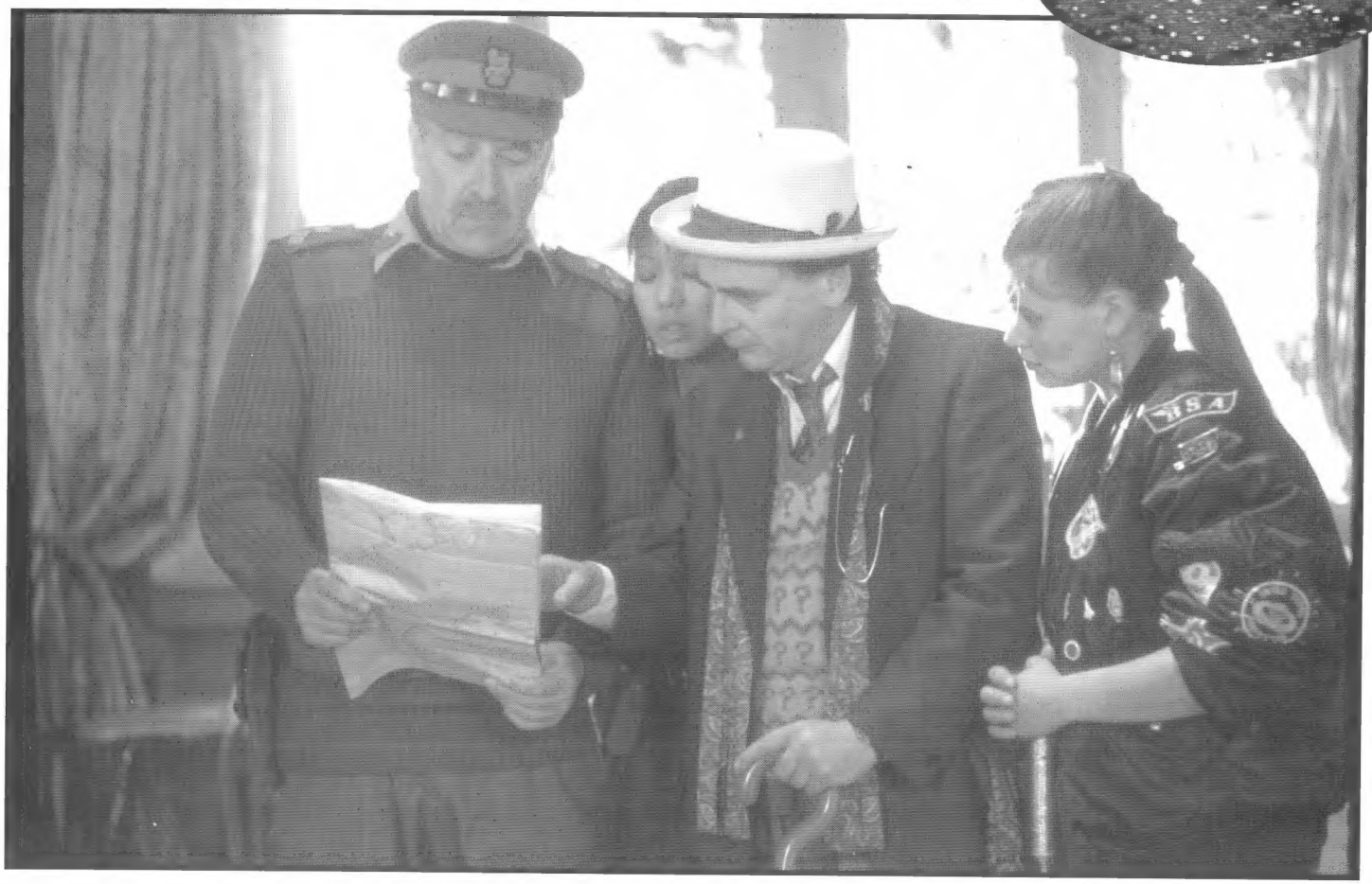
Thursday 7 December
Still flying a flag for **Doctor Who**, John Nathan-Turner goes on this morning's edition of **Open Air** to promote a BBC-sponsored open day marking fifty years of film making at Ealing Studios in London. For one day this weekend the world-famous studios will open their doors to the public, and among the exhibits will be a display of costumes and props from **Doctor Who**, marking the programme's long association with the BBC's film-shooting facility.

BUTTON'S PART IS LES'S UNDOING
Exclusive By JUDY McGUIRE
TOP telly comic Les Dennis has ditched his missus for Dr Who stunner Sophie Aldred, it was revealed last night.
Funnyman Les had DENIED another woman was involved when he walked out on wife Lynne three weeks ago.
The fresh-faced star of BBC's Les Dennis Laughter Show and ITV's Family Fortunes was desperate to keep his love for sexy Sophie secret.
But now close friends admit Les is besotted with the 28-year-old actress—and his 14-year marriage looks doomed.
TV comic in secret romance with star
CURVY
Les, 34, fell for bubbly Sophie—the TV Time Lord's sidekick Ace—when they appeared together in a panto at Hull last Christmas.
He played Buttons to her Cinderella . . . but love-struck Les turned on the Prince Charming act to woo his curvy co-star.
A close pal said: "They fell for each other from day one.
"It sounds incredibly corny, but his passion for Cinders . . . as Sophie really did turn into the real thing.
"He is very, very serious about her indeed.
"Lynne knows all about Sophie. Frankly, she can't understand what he sees in her. But she accepts the marriage is over.
"And Lynne says she wouldn't know Les here now even if he begged her on his hands and knees."
Les has been staying with friends since he left home, while Sophie lives alone in South London.
"The friend said: "He's desperate that news of the affair doesn't leak out.
"He wants to sort things out with Lynne as quietly as possible first.
"Les is terrified of going to Sophie's flat in case he's spotted. They've been sneaking secret meetings together.
"He lives at the plush and dapper stuff—it has added extra excitement to the romance."
Les and blonde Lynne 17 years ago when they were at school together in Liverpool. They married three years later.
CLOSE
She stood by him during the years he struggled to make his name and Les recently admitted: "I couldn't have done it without her."
Les was forced to build a new career when Merseyside pantomime family Ronald Ian died of a heart attack two years ago.
Those were memories that the couple never more than just friendship . . . but Les his face at the gossip.
He said: "I was very angry about that. But I'm not left bad a flat in the Lynne Victorian house in London.
"My wife was in Liverpool with our two Philips and I used the flat to be near work.
"It was a coincidence that both Sophie in the same house became vacant at the same time.
Sophie, a multi-faced impressionist graduate, came to fame as Ace in Doctor Who.
TOGETHER: Les Dennis with secret love Sophi
JILTED: Wife Lynne

SUNDAY MIRROR MAGAZINE
BONNIE TAKES A SHORT CUT
WIN OVER £30,000 OF FABULOUS PRIZES
PLANNING YOUR YEAR BY NUMBERS

Sunday 31 December
As **Doctor Who**'s last year on-air as a BBCtv draws to a close, former companion Bonnie Langford takes centre-stage on the cover of the *Sunday Mirror* magazine, revealing her new look: a short-cropped hairstyle which finally casts aside the mass of frizzy curls which have defined her image since Noel Coward's caustic verdict on her almost 20 years before.

BONNIE TAKES A SHORT CUT
By JANE SLADE Pictures by PAUL COX



The Operation Was a Success... But The Patient Died.

Season 25 sees **Doctor Who** showing signs of new life– but it's a long way off perfect, says *Anthony Brown* in his editor's overview

LOOKING BACK ON THE UNDENIABLE success of Season Twenty-Six, it's interesting to wonder how much faster Andrew Cartmel's approach to **Doctor Who** might have come together if he'd had the luxury of 26 episode seasons.

Season 24 was largely spent flailing around in search of a workable approach to follow, but DRAGONFIRE had provided the outline of a template by season 25, and the question was how to develop it. By the time the patchy result was out of the way, **Doctor Who** was ready to push on and turn its new style into something rather superb... but the season was already over. In contrast, if this had been 1975, then the new Doctor's 29th episode would have come three stories into the autumn season, and BATTLEFIELD and THE CURSE OF FENRIC would have run at the end of Sylvester McCoy's first year on-air, in the equivalent slots to PYRAMIDS OF MARS and THE ANDROID INVASION.

It's a sobering thought that reminds you of the luxury enjoyed by previous production teams which had been stolen from Cartmel: the chance to simply move on to the next show, and learn from your mistakes as you got on with it. With only four stories a year, each of them pretty much designed to fit a particular episode length and production approach (three-part location; three-part studio, etc), he had to wait till next season for another try, and the rush to get the first scripts ready for production could only begin once the formal renewal finally came through.

Of course, it might have worked the other way: the pause for thought between Seasons Twenty-Four and Twenty-Five was in hindsight crucial to the show's recovery, and the thought of a full length Season Twenty-Four with another three serials worth of unguided experimentation is hardly appealing. But while **Doctor Who**'s fate was sealed on the BBC's Sixth Floor, you suspect that the Powers That Be might would have felt more motivated to sort out the problems surrounding independent production if the rising ratings at the end of Season Twenty-Five had been carried on through January and February 1989 with (most likely) FENRIC and GHOST LIGHT, giving Season Twenty-Six a standing start.

As it is, BATTLEFIED famously won some of the loweest ratings in the series' history, and probably killed any chance of an in-house Season Twenty-Seven in the process. It's traditional to comment that it's a pity that the season had to open with such a dire story, but hold on. BATTLEFIED is actually a rather enjoyable, nicely made piece of work. Unfortunately, it isn't a story though, more a collection of set-pieces roughly stitched together without ever forming a whole. Years before Forrest Gump came along, I'd been describing BATTLEFIED as 'a box of chocolates', in that any individual sequence is enjoyable (unless

it's one of the moments where costume store armour is substituting for the hi-tech transformer suits the script demands), but it doesn't add up to a satisfying, balanced meal. (And after a while, the music makes you feel sick…)

To be fair to Ben Aaronovitch, he's always said that his solidly structured three-parter never came together in its expanded four-part form. I can believe that, as the individual sequences which make up BATTLEFIED are superb: it's only the overall structure which lets them down. Though I'm not sure Aaronovitch would appreciate the comparison, BATTLEFIED is a Bond script waiting for the final script-doctoring which smoothes over the cracks between the set-pieces which have been cherry-picked from different drafts. As Aaronovitch says, there's too much going on here: is BATTLEFIED about the Doctor dealing with the consequences of his future actions? Is it a final mission for the Brigadier, where he has to decide whether he wants to die in glory or fade away with Doris? Is it a passing of the torch to a new UNIT? The problem is that it's all of these, but it doesn't quite deliver on any of them, and it's dragged down by the last minute cop-out which lets the Brig do a comedy wake-up after delivering the perfect last words: "I just do the best I can".

Still, it's far better than anything in Season 24, and would have stood out in Season 25. Indeed, when pitted against with the other 'weakest story of the season' there have been over the years, it comes out close to the top. It just shouldn't have been the opening story of the season, where it had to grab the viewers. Nothing illustrates this better than the opening shot: it starts with two wrinklies wandering around a garden centre. In contrast, SURVIVAL opens with a suburban afternoon being turned to tragefy by a horse-riding cat, and THE CURSE OF FENRIC begins with a superbly eerie sequence guaranteed to grab the attention. It's nothing new for **Doctor Who** to start a new season with an unimpressive sequence (check out Arc of Infinity as the proof of this), but with the series' survival on the line, this is a particularly unfortunate example.

That raises the whole question of the order this season should be seen. There might not be the continuity problems caused by swapping GREATEST SHOW IN THE GALAXY to the season's end the previous year, but it's no secret that Season Twenty-Six was transmitted out of order. Stories were swapped in production order to accommodate Nicholas Courtney's theatre schedule (pointless, as it turned out, but it was worth doing), and then the underlying order of the season, in terms of Ace's development, was messed up.

That's an interesting point to consider in itself; Season Twenty-Six has been criticised as being the 'Ace show', but the Ace plotline is still a subtext: each individual story makes sense whatever the transmission order. I'd be interested to compare notes with my equivalent form a parallel universe, where FENRIC, GHOST LIGHT and SURVIVAL went out in the order the writers had in mind. I suspect their emphasis on Ace's problems would have seemed more natural, and more effective, delivering a lot more to the ongoing writer… but they still work like this. During season Twenty-Six **Doctor Who** manages to deliver character development without becoming soap, and that's a skill British programme makers of 2002 could usefully rediscover.

As transmitted, GHOST LIGHT first brings the Ace storyline to the fore, after it had been simmering away under the surface of Season Twenty-Five. There, Ace's delinquency had been part of her character; now it becomes the point of her character, and the reason why the Doctor's taken her onboard. In that sense, it's appropriate that she mentions Eliza Dolittle during GHOST LIGHT, as that's what's going on here, and the execution of the idea is far more successful than it was last time **Doctor Who** tried it, with Leela. As a story, GHOST LIGHT sees one strand of the Cartmel approach nearing perfection, in the form of an atmospheric Victorian chiller with a strong concept, bizarre characters and witty dialogue though it would be so much better if each episode hadn't had to be crammed into 25 minutes. Some critics have claimed GHOST LIGHT works even better because the scenes crash into each other, like a relentless sequence of waves, but this is still a series which needs to capture a mass audiecne, and the story would have benefited from a little more room to breath.

You could say much the same about THE CURSE OF FENRIC, which also rushes a little too fast at times. It's nevertheless the triumph of the McCoy era: a mix of strong characterization and playing, including the full-on angst of Ace, and proper scary monsters. It's also well-directed, to the immense surprise of anyone's who'd seen PARADISE TOWERS and THE MYSTERIOUS PLANET, though on reading the scripts it's tempting to suggest that Ian Briggs deserves most of the credit for it – many of the most successful directorial touches, particularly the voice-over readings from the Norse legends accompanying disturbing underwater visuals, are specified in the stage directions. If **Doctor Who** had been run the way **Buffy** is currently produced, there'd have been a crossover between the show's writing and directorial staffs, and Briggs would have made a good candidate for director.

That thought raises questions about how **Doctor Who** might have benefited from the changes in production methods which was to come in the 1990s, SURVIVAL offers up a vision of what the series might have become artistically: a **Doctor Who** which shifts effortlessly (if slightly improbably) from superbly realised alien worlds to a contemporary Earth which actually feels like present day reality. You rather suspect the former's the result of the arrival of a new generation of effects designers who genuinely loved the show, and in that sense it's a great pity the series didn't survive a little longer: John Birt's Producer Choice system had many faults, but **Doctor Who** would have benefitted immensely from being able to hire specific teams and individuals with a genuine feel for science fiction, rather than accepting the first costume, set or make-up designer the relevant department had free to assign, regardless of their interest in the show.

It was coming right. It was almost there. So of course, they cancelled it.

Warriors' Date

As far as the BBC was concerned the seventh Doctor's voyages ended on the brow of Horsenden Hill in the heat of a warm summer evening. But long before that axe fell the makers of Doctor Who had already scoped the structure for a 27th season.

WHEN SYLVESTER McCOY'S Doctor linked arms with Sophie Aldred's Ace, responding to her originally scripted line from the end of SURVIVAL that they should go back to the TARDIS, viewers little appreciated that they were already seeing something of the shape of next season. And forging that shape had taken some doing.

As he entered 1989 Sylvester McCoy was of the opinion this would be his last year on **Doctor Who**. He felt he had done his statutory three years and that was the point at which he should join his illustrious predecessors and agree to regenerate into the body of Doctor number eight. Producer John Nathan-Turner had other ideas. In particular he had it in mind to end this myth of the three-season Doctor – a myth that had grown up almost by accident as a result of Patrick Troughton meeting Peter Davison one day in a BBC car park. During their discussion Davison, who was about to become the Doctor at that time, asked Troughton how long he should carry on in the part before worrying about typecasting setting in. Troughton replied that he had played the role for three years, and he shouldn't stay any longer than that.

Davison recounted the events of this meeting when he was interviewed for the BBC1 Six O'clock News in July 1983 about his decision to step down from the role. In doing so he joined not only Troughton but also William Hartnell as well as a three-year Doctor, while ignoring the sheer number of episodes his monochrome ancestors had chalked up. However, the myth only really came alive when Michael Grade cited the 'three year Doctor' rule as part of his reasons for sacking Colin Baker. Again this disregarded the fact that Baker had only appeared in one and a bit stories during his first year, 1984.

Nathan-Turner persevered with McCoy all during the recordings of THE CURSE OF FENRIC and BATTLEFIELD, arguing that Script-Editor Andrew Cartmel needed to know the actor's decision before Director Alan Wareing started production on the last two serials of the 1989 season. Eventually, at some point during May, the actor capitulated, agreeing to sign up for another season in 1990, and thereby negating any need for a regeneration cliff-hanger.

Sophie Aldred was a different matter . Companions, assistants and other semi-regulars did not share the same limelight as Doctors and so their tenures were deemed less critical. Even so, the three season maximum tended to apply here as well, more by accident than design, with only Sarah-Jane Smith, K-9, some of the men from UNIT and the Anthony Ainley Master beating the odds to date.

With Ace everyone knew they had a winner. Sophie Aldred was popular with the entire production team, she was proving an admirable counterfoil to the seventh Doctor, and it had not been lost on Nathan-Turner that her Press coverage during 1988 and 89 was often more positive than McCoy's.

Season 26 had all been about Ace maturing as a character: confronting the ghosts of her past and making a transition from juvenile delinquent to balanced adulthood. It was a question now of where next. Cartmel's agenda was that he knew he was stepping down from **Doctor Who** to join **Casualty**, a appointment he would take up with ever increasing dedication from August 1989 onwards. His own choice of successor – though this could only ever be a recommendation – was Ben Aaronovitch, who unofficially had been doing the role for most of this year.

Between them they agreed to uphold another **Doctor Who** tradition; that an incoming Script-Editor would commission a story from an outgoing Script-Editor, or vice-versa. In this instance it was mutually beneficial as the story they had in mind was a revised version of the treatment they had jointly developed recently for **Doctor Who** – *The Ultimate Adventure* [see pull-out for synopsis].

Their Metatraxi storyline, once broken down, pruned and reformatted into an episode structure, would, they reckoned, fill a three-part slot, be all studio-bound and would open Season 27. Furthermore, harking back to Aaronovitch's Dalek 'magnum opus', they even had a pre-credits 'stinger' sequence all worked out. The action would open on the flight deck of a large space-cruiser described very similarly to 'The Nostromo' from *Alien*. The camera captures officers moving amid their busy duty stations navigation, communications, engineering – before finally tracking up to the Captain's chair. As the chair swings round the audience sees that the Captain is Ace, black uniformed and obviously in command. She receives a report, advising she will study it in her ready room. She enters the ready room where the TARDIS is parked in one corner. The Doctor is reclined on one of the seats, sipping a cup of tea. As the doors close Ace drops her stern visage and bluntly tells her companion, "Professor, this isn't going to work!" Cue main title sequence.

In terms of direction for Season 27, Aaronovitch and Cartmel were broadly in agreement that they wanted stories that were grittier, more hard-edged and where possible, tinged with an air of social realism. Cartmel in particular had been greatly impressed by Rona Munro's SURVIVAL serial that had offered all the above. Gone would be galactic con-men competing against **Lost in Space**-style megalomaniacs for hidden power crystals that would enable them to dominate the Universe. In would be serials with down-to-earth characters with believable personalities facing issues and situations that viewers would be able to relate to. It was a noble goal and one that would be tested as they planned Ace's final story, and the debut of her replacement.

For Ace's finale Cartmel and Aaronovitch approached the writer of GHOST LIGHT, Marc Platt, asking if he would consider a four-part serial that could include an old adversary of the Doctor's, as long as it was not Daleks, Cybermen or the Master. Platt chose the Ice Warriors, based on a personal fondness for the two Peladon serials where viewers were kept guessing throughout as to whether they were goodies or baddies. Platt's preference was for a story based on Mars. Continuing themes lifted from the **Alien** movies, he conceived an adventure set around a human colony during the process of 'Terraforming' the red planet into a world suitable for humans. Not surprisingly, the planet's original inhabitants have a few issues about this…

Aaronovitch and Cartmel were concerned this sounded very akin to THE TOMB OF THE CYBERMEN and suggested locating the story on Earth instead. They knew from REMEMBRANCE OF THE DALEKS that a Sixties setting was well within BBC capabilities and asked Platt if he could resurrect his Martians either in the 'Swinging Sixties' London of 1967/68, or the pre-Beatles London of beatniks and bikers. Perhaps the 'deep freeze' winter of 1962/63…

Platt's storyline begins with the Doctor contacting the Time Lords to request that Ace be allowed to

study at Prydon academy. He argues that, via Leela, a precedent has already been set for allowing humans to stay on Gallifrey, but secretly he is scheming as well that Ace will stir up the Time Lords a bit and inject some motivation and common sense into their actions. The Time Lords decide to test Ace by having her complete a mission where she will be assessed by Time Lord monitors, disguised as bowler-hatted City gents. Only as the adventure unfolds does it become apparent that this is another of those missions where the Time Lords do not want to sully their own hands. Ace's endeavours not only put her life at risk from a group of motorcycle thugs, but it also transpires there is an Ice Lord at work on Earth with an interest in a frozen Ice Lord whose 'dead body' has recently been excavated from a London building site.

John Nathan-Turner liked this plotline, proposing that they could use the gloomy interiors of the London Dungeon (in 1990 home to the recently opened **Doctor Who** Experience exhibition) as an economically viable set for where the 'frozen' Ice Lord's body is found. Another crucial element of the story was that the Doctor and Ace would run across a down-at-heel beatnik or hippy living on a Regents Canal houseboat with his pregnant girlfriend. At the end of the story, having despatched Ace to Gallifrey, the Doctor's medical qualifications are needed as he is called upon, unexpectedly, to help out with delivery of the baby girl. In gratitude the couple ask the Doctor to become the child's godfather…

Stories three and four were much less well defined by the time Head of Serials, Peter Cregeen, announced that **Doctor Who** would not be in production during 1990. The only aspect Cartmel and Aaronovitch knew they wanted for story three was a revelation that the baby seen in story two would, by 1990, be grown up and embarked on a life of crime. Her hippy/beatnik father (depending on the age of the actress chosen) had himself grown up to become a gangland villain before choosing to go straight during the late Eighties. No so his daughter who, despite a veneer of wealth and social graces, has perfected skills as an expert safecracker. The audience first meets her during a lavish dinner party being held at a business tycoon's mansion. During the meal she slips away, successfully cracks the combination to a vault in the cellar, but as she pulls open the door she is greeted inside by the Doctor, who introduces himself by asking, "What kept you?"

Writers for stories three and four had not been finalised by the time Cartmel and Aaronovitch went their separate ways, closing the **Doctor Who** Script-Editor's office in Union House once and for all, but there were storylines in the cupboard already from, among others, Neil Penswick, Charles Vincent, David McIntee and Visual Effects Designer, Mike Tucker (though using a pen name). There was even a commissioned breakdown from newcomer Robin Mukherjee, *Alixion* that had only narrowly missed going on the production schedule for 1989.

And so Andrew Cartmel left **Doctor Who**, his conscience clear that he had left plenty of material for his successor to choose from once the BBC had agreed who would produce the series. The only factor he didn't anticipate was that it would take over six years for McCoy's Doctor to get back to the TARDIS and resume his travels – notably with a companion missing!

It began with Grade and ended with the programme degraded as, facing the bastions of Producer choice and the challenges of a "leaner, fitter BBC", **Doctor Who** found that its bigger inside dimensions no longer fitted a downsized outside. JEREMY BENTHAM and ANTHONY BROWN rake over ashes from the final

Armageddon Factors

AS WAS FINALLY AND UNEQUIVOCALLY established by his appearance on BBC2's celebrity vox-pop show, **Room 101**, former BBC Controller Michael Grade was no fan of **Doctor Who**. He hated it because it was a show from another era that, for some personally unfathomable reason, was still running ten years after its sell-by date, with a format vastly out of touch with the sympathies of modern audiences. Dress him up as you will, but the Doctor was essentially still an old man flying around the Universe in an outmoded police phone box, with as much emotional attachment to his female companions as a Fifties soap opera husband who had to to keep one foot on the floor when sitting on the side of his wife's bed.

But, Grade's personal dislike would not, on its own, have been sufficient to condemn **Doctor Who** in 1985. The management of the BBC have to defer to the board of governors and its chairman who, supposedly, represent the interests of the license payers.

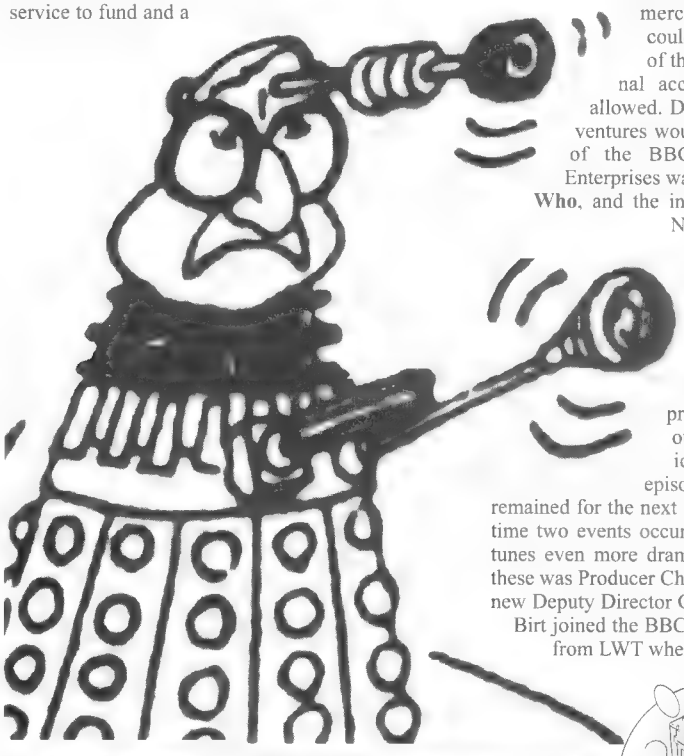
The backup to Grade's case for dismissing **Doctor Who** was basic accounting. Throughout the Thatcher years, the income the BBC received from the license fee had been declining in real terms, and at the time Grade was poached from LWT, the BBC still had little funding coming in from other sources. With a finite cake that could only be sliced so many times, Grade's remit was to use that cake to get more bums on seats watching BBC programmes, and hence justify the continuation of the license fee when the BBC's charter came up for renewal.

As recounted in previous instalments of *Armageddon Factors*, Grade took certain key decisions based purely on value management principles. He had a new breakfast TV service to fund and a new in-house soap opera, **EastEnders**, that would require investment in a number of expensive standing sets. But once this investment was made, **EastEnders** could be produced relatively cheaply.

In contrast, each episode of **Doctor Who** was costing more than half a million pounds to make in 2002 real terms, with money needed to pay for specially constructed sets, incidental music, complex make-up, big name guest stars, location shooting, special effects – the list just goes on and on. Contrast that with a half-hour programme that requires little, if any, of the above, that can top the ratings and be almost self-publicising. A single episode of **Doctor Who** was effectively the price of six times that number of **EastEnders** episodes.

And so Michael Grade swung his executive axe, only to find it unexpectedly caught mid-swing by members of the BBC's Board of Governors, including outgoing BBC Chairman Stuart Young and even by outgoing head honchos like one-time BBC Controller Bill Cotton. Many had, in their time, been great supporter's of **Doctor Who**'s status as a BBC flagship, but were even more sensitive to the Beeb-bashing tendencies of Fleet Street columnists, and the current destabilising effect this was having on the question of the charter renewal.

Doctor Who's stay of execution brought forth shorter episodes and a change of Doctor, as BBC1's resources were concentrated on slowing down ITV's **Coronation Street** to let **EastEnders** take poll position in the ratings. There was one significant benefit, however. For the first time in its history, **Doctor Who** was able to reap some reward from the vast amount of revenue the programme was earning from overseas sales, licensing and merchandise rights. Though this could have financed the production of the programme on its own, internal accounting meant this was not allowed. Direct funding from commercial ventures would have contravened the terms of the BBC's charter. However, BBC Enterprises was allowed to 'invest' in **Doctor Who**, and the investment sums Producer John Nathan-Turner received made extra money available for costume and prop building. In other words, BBC Enterprises paid for the monsters.



The **Doctor Who** that came back after Grade's hiatus was pretty much the same beast the outgoing Controller had put on ice in 1985, but with fewer episodes. And as such **Doctor Who** remained for the next four years. But in that space of time two events occurred that would change its fortunes even more dramatically by 1989. The first of these was Producer Choice, which was put in place by new Deputy Director General John Birt.

Birt joined the BBC in 1987, having been poached from LWT where he'd been a close and trusted colleague of Michael Grade. But now he was Grade's immediate superior, and took steps to make this position clear. Their friendship never recovered, and seeing his own ambitions within the BBC blocked, Grade swiftly left for Channel 4.

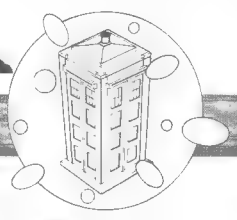
In the meantime, Birt was free to introduce methods pioneered by Channel 4 to the BBC, in the form of Producer Choice. Just as Channel 4 'published' programmes made by outside producers, BBC Producers would now become programme commissioners; scripts had always been bought from freelances, but now all the facilities required to turn those scripts into finished television could be bought in from outside, instead of relying on in-house BBC departments, if this was more efficient.

If an external Costume Designer, camera crew or even a whole studio complex could give you more for your money, then you could pay them rather than the over-bureaucratic internal structures of the BBC. And because BBC facilities were burdened with such overheads as pension payments to ex-employees and storage costs for their materials, they suddenly found themselves over-priced, and losing business as a result… which in turn forced them to raise their fees still further to maintain their income. Often, it led to absurdities such as the situation at the BBC Record Library, which *Private Eye* delighted in highlighting. The library's stock of rare recordings was almost unmatched, but under Producer Choice the fee for borrowing a recording rose so far that it was often cheaper for a producer to nip out to Oxford Street and buy an office copy on CD. And so, the regular income from frequently used recordings faded away, forcing the library to raise fees for obscure tracks even further… Across department after department, this led to downsizing, shedding of staff and dismantling of structures that had evolved since the Forties, a process which would eventually lead to the end of the renowned Radiophonic Workshop, whose pioneering work was easilty undercut by a new generation of composers armed with desktop synthesizers.

The mountain that had supported **Doctor Who** for years was all of a sudden crumbling away beneath it. Secondary to dispensing with the facilities of making television in-house, was the whole ethos of keeping programme Producers and Script-Editors on staff. Why not make the BBC just like a Hollywood studio; a big bank of money whom would-be programme makers could approach with ideas? If those ideas were judged to be sound, and the business and budget plans worked out most cost effectively, then BBC programme commissioners would agree to underwrite those production costs in return for the rights to broadcast the end product.

A cull of BBC staff Directors had begun in the mid-Eighties. By the time 1990 dawned Producers were in the firing line, and indeed John Nathan-Turner was one of the last staff Producers, kept on year after year because no-one else fancied coming in and learning how to make such a hugely complex show like **Doctor Who**. The Corporation was haemorrhaging its experience as well as everything else.

In the end it wasn't that the BBC no longer wanted to reap the financial benefits of **Doctor Who**, it just lost the collective mind to know how to do it. Incoming Head of Series, Peter Cregeen, recognised



that a 27th Season was not feasible in-house, and so put out to tender an opportunity for independent programme makers to come in and make the show. It might not be realistic to expect such a process to happen overnight, and therefore word went around that **Doctor Who** might 'rest for a year' while a process that would "take it through the Nineties" was distilled. Neither were there any shortage of bidders. Peter Litten's 'Green Light' company who held rights to a **Doctor Who** movie, big companies like 'Zenith', a consortium fronted by experienced **Who** veterans Gerry Davis and Terry Nation, even Verity Lambert who looked to see if she could have her baby back, with Peter Cook as her choice of Doctor.

The problem was striking a deal. The hole in John Birt's master plan was that it hadn't thought through all questions surrounding exploitation – especially programmes like **Doctor Who** that came with a lot of baggage. The BBC simply wanted a deal whereby the lucky tender applicant would go away with some money, make a series and see it broadcast on one of Auntie's channels. With the massive increase in the repeat market provided by the arrival of BSB and later UK Gold still some months away, and the sell-thru video market still limited to films, not old television shows, the potential for such residuals remained somewhat unrecognised, and independent companies were allowed to retain such rights during the early 1990s, which explains why BBC series of this vintage are often repeated on the Carlton and Granada satellite channels rather than the BBC's own venture, UK Gold. By the end of the decade, the BBC had wised up, and started insisting on having rights in perpetuity, to the distress of the independents. But that lay some time away in 1990.

But **Doctor Who** was a special case. The BBC was not prepared to give away its income from **Doctor Who**'s back catalogue of stories nor any percentage on characters, concepts and monsters seen previously. Everything pre-1990 would stay wholly owned and wholly exploited by the BBC and by BBC Enterprises. And that wasn't the kind of deal that any of those knocking at Auntie's door were prepared to accept. It made producing **Doctor Who** a lot less attractive than creating a new idea they could exploit themselves.

In the end it wasn't any great act of malice that took **Doctor Who** off-air, although it is true that by 1990 it hadn't got any real friends left sufficiently high up in the corridors of BBC power who were willing to actively back the programme. Science-fiction and **Doctor Who** in particular were seen as expensive products where fingers would be badly burned if end results were judged poorly by viewers. As new waves of telefantasy began pouring across the Atlantic, fronted by **Star Trek**, **Beauty and the Beast** and **Quantum Leap** a resigned judgement set in that such genres were best left to the Americans.

In the meantime, the **Doctor Who** production office at Room 204, Union House, was finally closed in on August 31st 1990. After 26 years, **Doctor Who** was no longer a current BBC series.

John Nathan-Turner

Former Doctor Who Appreciation Society Co-Ordinator David Saunders remembers the producer that led **Doctor Who** throughout its final decade on-air, and who died prematurely in May 2002

I FIRST MET JOHN IN 1980 THE YEAR after he had risen from Production Unit Manager to Producer and saw him last at a performance of one of the pantomimes which he had written and produced. Soon after our first encounter a positive rapport arose between the two of us and we continued to meet on at least a monthly basis on *Doctor Who Appreciation Society* business. He proved most accommodating towards the requests I made on behalf of fandom and was always willing to give his professional advice towards easing any difficulties which Executive Body members might encounter in carrying out their duties.

It was not always plain sailing, though, and our thought processes clashed several times during my tenure as Society Co-ordinator. I remember that he was most displeased that away from the production office I referred to him as 'his nibs' (having never heard the phrase before) until I was able to point out that it was in fact a back-handed compliment and had even been included in one **Who** story.

He willingly opened doors through which the Society was able to gain access to actors playing Doctors and companions for interviews for *Tardis*, usually their first after being cast, and also to many present and past cast and production crew members who were invited to its conventions.

It was he who suggested that BBC Enterprises liaise with the Society for advice on story popularity when launching its video range of **Doctor Who** titles and put first myself and later Dominic May in touch with the producers of commercial merchandise connected with the programme in order that discounts could be arranged for members.

On a personal level, he was generous to me in inviting me to make several set visits as thanks for information about the programme and fandom which I provided in my function as liaison between the Society and the Production Office for half of his tenure as the show's Producer, until I left the position of its Co-ordinator in late 1985. When I came to begin work on compiling ***The Encyclopedia of the Worlds of Doctor Who*** he considerately accommodated my need for reference materials by permitting me access to the library of past scripts housed in the Script Editor's office in Union House, which went much towards my quest for accuracy within my relevant investigations.

After research within the programme's past was no longer forthcoming from elsewhere, I served the production office with this function where I could. Thus the reason that I was invited to represent fandom on some 1980s television programmes by John was that he knew that I could be relied upon to speak positively and pertinently (if a little hesitantly!) about the show without dragging in any controversies concerning his input to it then currently raging amongst fans.On the production side of the programme, John was perhaps the person connected with the history of **Doctor Who** that needed next to no introduction to its followers

As Producer of the show from 1979 to 1989 and for the three prior years its Production Unit Manager, he had, arguably, the greatest influence over its development, including the casting of four actors in the role of the Doctor.Although opinions on his contribution bore the ebb and flow of time and his relationship with fandom was a checkered one it could not be said that he did not listen to public opinion in his work, and fans of the phenomenon which is **Doctor Who** always found him ready to listen to comment and constructive critique of it.In my personal dealings with him I found John to be a consummate professional within his career, who after the cancellation of the programme remained one of **Doctor Who**'s staunchest allies and was arguably its greatest ambassador across the globe.

Ghost Light

Jon Preddle analyses the lost moments from one of the most complex serials ever made: Ghost Light

LIKE MOST STORIES OF SEASON 26, GHOST LIGHT over-ran significantly in its original 71 edit and had to be cut before broadcast, with episodes two and three being cut by 3.41 and 3.13 minutes respectively, from an initial length of 27.59 and 27.30 minutes. Unfortunately, the extra footage no longer exists in broadcast quality, which led to attempts to release an extended version being abandoned, though it is known to exist in private hands.

PART ONE

An early scene (featured in pages 122-125 of Marc Platt's script book, and pages 20-22 of the novel) detailed how the Doctor and Ace activated the surveillance systems and being "watched" by Smith (covered on pgs 122-125 of The Scripts, and pgs 20-22 of the Novel). Another cut was of the Doctor playing a "boogie-woogie" on the piano to Rev Matthews just before Josiah's entrance.

PART TWO

After the recap, the first edit picks up from where Ace backs away from the advancing husks as Nimrod wakes up on the floor.

CONTROL: Run, Ratkin, run. Get away!
(Ace runs to the tunnel but the door is closed. She hammers on it)
CONTROL: Fetch!
(The husks advance. Ace backs to the door)
ACE: You don't frighten me!
(The husks close in)
ACE: Doctor!!

The next edit is at the beginning of the following scene in the study. After an exterior shot of the house with lightning flashes the Doctor enters the room and snatches up something from the desk, before darting for the door just as Gwendoline enters at the start of the transmitted scene. At the end, an extra line runs:

DOCTOR: Gwendoline. Do you know where Ace is?

This then cuts to the next scene with Ace. On TV this ends as she screams "I'll sort you lot out!" The 71 edit continues:

NIMROD: Come here. They won't dare come near the core.
ACE: Why? What are they afraid of?
(Upstairs, Lady Pritchard listens at the elevator shaft door...)

The next edit occurs at the end of the scene where the Doctor is being held at gun-point:

"Ace needs my... help"
(Ace holds a lever at the glowing globe)
ACE: Call them off or I smash it up!
CONTROL: No! Hide me!
NIMROD: Put it down. You don't know what that is in there.
ACE: I mean it, Tarzan. I'll do it!
CONTROL: No letting it out. Light burning with angriness.
ACE: Let us go or I'll smash it!

This last line starts the scene on TV.

After the scene in the Hall at the foot of the stairs, the next cut comes after Mrs Pritchard says "It's this Doctor. Filling your head with his ideas."

GWENDOLINE: He has words. So confusing. Uncle Josiah's ideas are much clearer.
MRS PRITCHARD: Go upstairs and dress yourself decently.
(Gwendoline runs up the stairs. Mrs P watches)

The next edit lasts about 40 seconds and is set in Redvers' room, and comes between Josiah's threat to destroy "most of Southern England in a firestorm" and his order to "drive in the crystal rods":

REDVERS: Not much time left. It'll soon be light.
(Gwendoline enters)
GWENDOLINE: Mr Fenn-Cooper.
REDVERS: So you've seen Redvers too. Where are they holding the poor devil? I know he's close by.
GWENDOLINE: I am lost. So lost and alone.
REDVERS: Redvers got used to loneliness in the bush. He understands.

GWENDOLINE: I cannot find my mother. I'm sure she was here.
REDVERS: Don't be alarmed. Redvers Fenn-Cooper always escapes in the end. He knows where the greatest secret of all is hidden. It sleeps in the depths of the Interior. And it must never be woken.

After Ace has fallen asleep in the Study, and the Doctor brushes her face, the scene continues:

DOCTOR: Poor Ace.
(He looks at his watch)
DOCTOR: I think it's time to call up the constabulary. Right Inspector. Perhaps you can assist with our enquiries.
He then opens the drawer to release MacKenzie, at which point his comment "Time to call up the Constabulary" is dubbed onto the TV version.

The following scene has lost 13 seconds at the beginning. Josiah is talking to Matthews in the Observatory:

SMITH: Reverend Matthews. I thought you would amuse me. But you bore me just as much as you did before. (He coughs)

(Then Gwendoline enters, as on TV)

A brief sequence is cut from the end of the scene as the Doctor tries to wake Nimrod. On TV the scene ends on the Doctor's line "Yes, especially when aroused". The tape continues:

DOCTOR: Which is exactly what is eluding me at the moment.
(He crosses to the door and exits, closely followed by MacKenzie)

As on TV there is a short shot of Control's arm emerging from the lift-shaft, then the edited scene continues:

(The Doctor re-enters the study, now carrying a tray. MacKenzie is munching on a sandwich)
DOCTOR: I'm busy, Inspector.
MACKENZIE: And I have my investigations to complete
(The Doctor wipes spit from his jacket)
DOCTOR: Still not found the mustard?

The scene then continues as on TV with the line "Since I awoke you, you have consumed..."

Later, Nimrod awakes and grasps Ace's arm. As on TV, the next shot is of Control listening at the door. On TV, we hear the Doctor's voice, "The fang of the cave bear..." before cutting back to the study for the rest of the dialogue. On the tape, the voice-over is Nimrod's, and there is about 20 seconds of earlier dialogue:

(Control moves to the door)
NIMROD: (voice only) I am the memory-teller of our tribe...
(We cut to the Study)
NIMROD: ...I keep the embers of each story in my mind so that they burn fresh with each telling.
MACKENZIE: Good lord.
DOCTOR: I've triggered him off somehow.
(The Doctor shows Nimrod the sacred tooth)
NIMROD: The fang of the cave bear...

And the scene continues as on TV.

The next cut is 12 seconds, and comes after Redvers reveals that the Doctor cut the cords of his strait-jacket "hours ago":

REDVERS: Redvers only wears it [the strait-jacket] against the cold of the night air.
(He stops as the door handles rattles. The scene cuts to outside the corridor as MacKenzie tries to open the door. Giving up, he walks off down the corridor)

PART THREE

The first cut is a reduction of the recap from 1.27 minutes on the Tape to only 27 seconds on TV. This brings the extra footage total down to only 2.13 minutes.

On TV, the first scene ends on the Doctor's line, "We'll talk". The 71 edit continues:

(MacKenzie moves over to the study door. Light gestures and the bolts slide across locking the door. MacKenzie turns to Light)
LIGHT: Nothing leaves until I have explanations.

On TV the next shot is of the exterior of the house. On the Tape, the later sequence with Smith, Redvers, Nimrod, and Gwendoline in the Observatory is inserted here. This scene has an additional 26 seconds at the end, after Smith's line "you'll enjoy sending her, my dear":

SMITH: And Redvers Fenn-Cooper?
REDVERS: Redvers kicked over his traces and lost himself in the bush. Lord knows if he'll ever find his way out again.
SMITH: And your other quest, Redvers?
REDVERS: I can't... recall. The heat haze is dazzling.
SMITH: I need you, Redvers. Stay out of trouble. We have a Royal appointment to keep. Ha ha ha.

The scene cuts to the Doctor entering the study.

The next edit occurs in mid-sentence. On TV Light talks about his mission:

"No sooner had I finished than it all started changing". On the tape, it continues:
LIGHT: New species. New subspecies. Evolution running amuck. I had to start amending my entries. Oh, the task is endless.
DOCTOR: That's life...

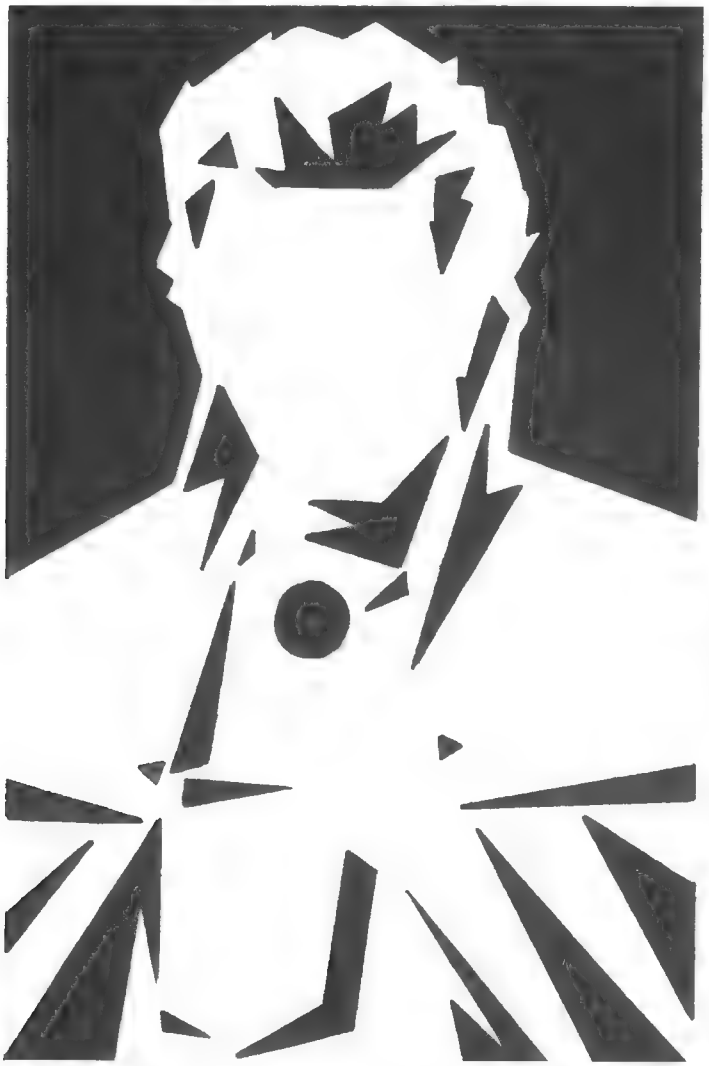
The next cut is also from part of Light's dialogue. This comes in as he is studying the glowing symbols in the window. On TV, he say, "No. This is not Earth. It cannot be," and then a maid enters. He continues:

LIGHT: ... it cannot be. Where are the ice fields? The proboscis pachyderms and the horse-tailed forests?

The maid then enters as on TV.

The next edit comes after Gwendoline advances on Ace with chloroform:

(Light stares down at the dead maid. He bends over her, enshrouding her body with his cloak. There is a flash and they both vanish. MacKenzie enters the Hallway



just as they vanish. He looks up the stairs, and sees Mrs Pritchard and some maids descending)

MACKENZIE: Lady Pritchard. I've been wanting a word with you. Now perhaps we can sort, this business out...

(The maids move in)

MACKENZIE: ... over a pot of tea?

As Mrs Pritchard turns on him he dashes up the stairs. Mrs Pritchard hands one maid a machete.

MRS PRITCHARD: Dispose of that specimen immediately.

(The maids chase after the Inspector)

This cut scene makes sense of MacKenzie's next scene where he says the place is "a madhouse!"

The above edit follows into the next scene. Ace lashes out at Gwendoline who is armed with chloroform:

ACE: You're a right vicious little Victorian, aren't you!

(Ace gets away, and Gwendoline chases after her)

Ace escapes into Gwendoline's room and confronts Control. The Doctor then appears. On TV, the scene ends as the Doctor announces it is "time for dinner". On the Tape, he then holds out his arm for Control, who accepts it.

This then cuts to an exterior shot of the dark house. A white fire-ball shoots out of an upper window and zooms away into the night sky. On TV all we see is a shot of the house.

After the dinner scene, Smith declares "Light will come!" The tape continues at that point for another 21 seconds as the fire-ball returns to the house:

(Light materialises in an upstairs room. Nimrod watches in awe)

LIGHT: It is still changing, seething. Every plane and crevice crawls with life. But I recognize the stench of its over-ripe infested carcass.

Light also suffers from the next edit. After Light says he has "decided Earth's future" he adds:

LIGHT: We must collect items from the ship. Follow me.

(Light then vanishes, and Nimrod stares at the stone figures on the bed)

The next cut occurs in mid-sentence during the next dining room sequence. After the Doctor says he talks to himself mostly, he continues:

DOCTOR: But you're not really Empire material are you? Look. Your background's a bit dodgy and Light wouldn't be amused.

ACE: And neither will Queen Vic!

SMITH: The British Empire is an anarchic mess...

The final edit comes after the Doctor tells of "a very big explosion, very soon". The diners leave the dining room and head for the lift-shaft. Smith appears from the dining room and watches them.

More about...

Battlefield references

Magazines

Black Light 2 (Dec 93; 'Jef' comments that the Destroyer is not an effective monster because the script provides no past history)
Celestial Farmyard 1 (Sept 89; It's claimed that the death of the Brigadier was included in the original storyline but altered by the time the serial had reached script stage).
Celestial Farmyard 2 (Oct 89; David Saunders comments that the Brigadier facing the Destroyer alone is improbable and out of character and that it's implausible that someone of Bambera's character and age should have become a Brigadier).
Celestial Toyroom (April 89; Initially the script had a clear conclusion, but JNT commissioned Aaronovitch to write three more endings, with the intention that each would be recorded, and the choice as to which would be transmitted would be made at the last minute).
Celestial Toyroom (Jan 90; Paul Cornell suggests that the story debunks the Arthurian mythos as macho propaganda. The Doctor resembles Nikolai Tolstoy's Merlin, 'playing the inevitable game of *gwyddbwyll* against the powers of evil').
Celestial Toyroom (Oct 90; Daniel O'Mahony asks why Bambera is so hostile to the Doctor at the end and how the Doctor acquired Liz Shaw's UNIT pass?; Dave Farmbrough notes that Elizabeth's 'tasteless, nearly matching' clothes show that she is blind; Jeremy Nesbitt says the idea that Morgaine could take over and fire the missile is unlikely, since nuclear missiles are not connected to their warheads when transported).
Circus 2 (Oct 94; Daniel O'Mahony says the story is 'a massive, messy hymn to the stupidities of Arthuriana').
Cult Times 15 (Nov 96; Sylvester McCoy comments that the Doctor is nearly infected by the violence around him, but manages to avoid it through self-control).
Cult TV 2/5 (April 98; Cavan Scott thinks the dialogue is 'pseudo-Shakespearian').
Cult tv Magazine 1 (Feb 90; Bleddyn Richard comments that Mordred tends to respond to difficulties by threatening to set his mother on his opponents, and that Morgaine's orders seem tactically inept: they tend to work against her soon afterwards).
The Derby Whotopian 1 (Oct 89; Andy Thompson feels the Brigadier is shown as being 'older, wiser, more open-minded . a realist with a firm idea of expecting the unexpected'. One moral question that is raised is the morality of war, with the knights representing an older code of honour, juxtaposed with the modern view (presented via UNIT) that war is all bad. He feels the anti-nuclear message is heavy-handed; Dan Nix says the Destroyer serves primarily to show off special effects).
Durge 3 (April 90; Evan Marshall asks whether Ancelyn returns to his own dimension at the end or stay in ours?).
DWB 61 (Dec 88; The working title was *The Pools of Lanyth*).
DWB 68 (July 89; Andrew Hair feels the scenes with Doris are a respectful treatment of the Brigadier in old age).
DWB 69 (Aug 89; Brian Robb comments on the 'biting dialogue', but thinks the Doctor's line about the similarity between high drama and comedy is an 'irritating editorial comment' from JNT).
DWB 69 (Aug 89; Comparisons are made with The Daemons).
DWB 70 (Sept 89; Clinton Lakin comments that much of episode one is irrelevant, in particular the scenes introducing Shou Yung and the Brigadier)
DWB 71 (Oct 89; Dominic Britton thinks UNIT is now appropriately armed and representative of the United Nations countries; Justin Richards reviews the story. He comments that Morgaine is amoral rather than evil and that the Doctor leaving a note for himself is an unwarrantable interference in his own past. He adds that in sword and sorcery the blind are supposed to be gifted with the second sight; this is hinted at in Elizabeth but is left undeveloped. The discussion of school explosives lessons between Shou Yuing and Ace is embarrassing in that it naively tries to predict the editing, succeeding only in being too clever. There are implausibilities in the conclusion: it is surprising that Morgaine is merely locked up at the end, since she will presumably escape by teleportation. The characters are mainly ciphers, many of them used solely as a means of explaining the plot: Zbrigniev, Lavel, Husak, Pat Rowlinson and Shou Yung could all be dropped with little loss; Robert Gairey says it is unclear how the Destroyer came to be imprisoned, or why he is enfeebled by silver. There is a general lack of explanations; Simon O'Connor comments that Ace is written as a child)
DWB 73 (Dec 89, Marek Anton feels it was a bad move to eliminate so powerful a character as the Destroyer so quickly).
DWB 77 (April 90; Craig Hinton feels there is no need for the Doctor to be Merlin, since Morgaine could have known him as a Time Lord. Bambera is 'a cardboard cypher that was worryingly close to being the token minority', and the Brigadier should not know of the Cybermen's gold allergy. On the whole, the story is overloaded with excess continuity elements that cloud the narrative; John Rees suggests that the Doctor whom the knights know as Merlin is an 'alternative' Doctor and not the same as the lead character).
DWB 93 (Aug 91, According to BBC Drama Scripts Classified List the title was still *Storm over Avallion* in April 1989)
Doctor Who Magazine 10th Anniversary Special (Oct 89; Nicholas Courtney says a few lines were changed to suit Courtney's view of the Brigadier's character, and that Bambera is a little afraid of Lethbridge-Stewart, believing that he will have sexist attitudes. Ace also takes a dislike to the Brigadier, assuming that his attitudes will be sexist, but later finds common ground with him in an interest in explosives)
Doctor Who Magazine 151 (July 89; John B.McLay says *Storm over Avallion* was one of two entries for the three-part all-location slot in Season 25 that was filled by SILVER NEMESIS)
Doctor Who Magazine 155 (Nov 89; James Griffiths says characters who early on have extensive parts, such as Bambera and Warmsly, fade out of the action)
Doctor Who Magazine 157 (Jan 90; M. Brown says the Doctor's threat to decapitate Mordred is just a bluff)
Doctor Who Magazine 159 (Mar 90; Angela Bruce interview: she understood calling Bambera 'Sir' to be standard army etiquette. Bruce sees her as 'a female Errol Flynn character she could do just about everything'. Her background is that she has been prevented from going on a UN Peace Corps mission to South Africa, because she is black and a woman, and has been put in charge of the convoy instead; David Howe says a lengthy laugh by Morgaine after the '...handmaidens in hell' line was recorded but cut)
Doctor Who Magazine 160 (April 90; Iain Morrison & James Griffiths comments that by dealing with a demon from hell and a sorceress, the story goes against one of the basic principles of **Doctor Who**, stressed in THE DEMONS: there is no such thing as magic; Stephen James Walker comments that the script's ambition exceeds its resources. The pacing is wrong. it takes Brigadier Lethbridge-Stewart too long to get involved, and everything after the appearance of the Destroyer is anti-climactic).
Doctor Who Magazine 161 (May 90; Cpl Kevan Loosely analyzes the military details: Bambera should be addressed as 'Ma'am', and the blue berets are incorrectly worn sideways. Another minor error occurs when a UNIT trooper is shown saluting a Sergeant. The new UNIT insignia is inappropriate as only airborne divisions have wings on their symbols).
Doctor Who Magazine 162 (June 90, Peter J Rowley claims that nothing in the story is 'magic', even the chalk circle can be explained as a focal point for Ace's psychic barrier).
Doctor Who Magazine 175 (June 91; James Ellis felt that, as 'a man of some culture' and of a certain age, Warmsley would be familiar with Tennyson and Malory, and have studied them at school, and so would quote from them. He therefore found some apposite quotations and included them as appropriate)
Doctor Who Magazine 178 (Feb 90; Dave Bezkorowajny of special effects says budgetary considerations made it impossible to show the Destroyer's horns and nails growing).
Doctor Who Magazine 185 (March 92; Andrew Hunt calls BATTLEFIELD an attempt to do fantasy as **Doctor Who**).
Doctor Who Magazine 201 (June 93; Ben Aaronovitch explains he introduced Doris so the Brigadier had something to lose, and also because he felt the Brigadier would otherwise be 'too alone' in retirement. He admits that it is a poor and 'overambitious' script. It had a clear three-part structure and the expansion to four episodes was detrimental to the script, losing the 'simplistic elegance' of the three-part version. With hindsight he feels the story has too many characters, and the crucial mistake was to include Lethbridge-Stewart. He wrote three versions of what happened to the Brigadier. In one of them he comes back to the cottage and tells Doris that he has had a job offer – and, as a huge 'organic' spaceship flies overhead, adds that she will be Queen, though there will be a bit of admin).
Doctor Who Magazine 202 (July 93; David Hanks notes that the Doctor carefully examining his drinking water was a topical joke, related to the Camelford chemical spill in Cornwall).
Doctor Who Magazine Autumn Special (Nov 91; Andrew Pixley describes BATTLEFIELD as an 'eco-thriller' in origin).
Enlightenment 36 (Jan 90; Lesley Hatch cites **Quatermass and the Pit** as the source for the flying scabbard, the noise in the bar and the breaking glasses; Martin Wiggins praises BATTLEFIELD for its 'quiet, human moments').
Eye of Harmony 2 (Dec 92; Daniel O'Mahony says the story is an experiment in dramatic structure, in which Aaronovitch attempts to combine a number of unconnected elements in a dramatic 'W'. The result is that the story is incoherent).
Fan Mail 3 (March 90; David Ryan suggests that Winifred Bambera is named after Winnie Mandela).
The Fanzine 3 (June 90; Stuart Mitchell feels the script overuses coincidence as a means of joining its scenes together: eg: Warmsly's telling the story of Excalibur emerging from the lake just before it does)
The Frame 12 (Oct 89; Stephen Mansfield says the initial script had a human character who eventually transformed into a demon, and that the Destroyer design in fact antedated the story, in that Sue Moore and Steve Mansfield had created a model demon head which they had shown to JNT)
The Frame 13 (Feb 90; Stephen James Walker says the original concept of the knights' armour was one of giant machines, which was over-ambitious given the series' budget).
The Frame 14 (May 90; Martin Wood feels the story develops UNIT in a post-modern fashion, playing its portrayal off against our memories of the original 1970s version. Though presented as a butch woman, Bambera is given a romantic interest in Ancelyn, in order to dispel any suggestion of lesbianism)
The Frame 17 (Feb 91, Sophie Aldred says she refused to scream when the brewery falls in)
Frontios 3 (Feb 90, Christopher Bowen says he drew most of Mordred's character bar the 'nastiness' – from himself).
Glory Daze 13 (April 93; Mike Haslett thinks the Brigadier is at his most bombastic)
The Harp 9 (Dec 89; Ling Tai sees Shou Yuing as 'someone who enjoys a good adventure')
In Vision 21 (Dec 89; Justin Richards feels the script gets wrapped up in its own fictional background too soon, before it has properly established the reality of its everyday setting).
International Electromatix 5 (Nov 89; Gordon Ridout comments that by not showing the final battle scene, the story avoids the cliché of 'the last battle'. It deals with taboos: drinking, swearing, race, nationality, and equal opportunities. The fact that the Brigadier survives is not detrimental to the story's impact: 'The relief of life was just as strong as the shock of death'; Tom Salinsky says that to spend a quarter of the story on a prelude is poor structure, and that Aaronovitch often spoils dramatic situations by using flip dialogue)
The Key 5 (Dec 89, Philip S. Shaw comments that Bambera seems to wear her uniform despite being off duty The power of Nitro-9 is variable: it can blow a vast hole in the ground, but the crumbling tunnel entrance which is exposed is undamaged).
Mandria 2 (June 90; In a substantial analysis, Tim Munro comments that the story wastes the opportunity to juxtapose the military honour of Morgaine and the older soldier the Brigadier with the honourless method of nuclear war He asks what the future Doctor hoped to achieve by setting up the situation, apart from unnecessary deaths? It's surprising that only Zbrigniev remembers the Doctor, as he would surely have been a legend in UNIT He seems too young to have served under Lethbridge-Stewart and to remember several Doctors, and the Brigadier is blandly written; the only distinctive traits being supplied by Courtney's performance Munro speculates on early drafts Mordred is noted as drinking six pints of beer while remaining sober. The story lacks plot and is cobbled together out of a series of set-pieces designed to stimulate memories of the Barry Letts era)
Matrix 28 (April 90; Mark Jones asks why do the knights need to land from space when they are coming from another dimension?)
Metamorph 14 (Sept 93; Nigel Adams says the fact that the conclusion is inadequately explained).
Private Who 15 (June 89, Ben Aaronovitch found an early version 'too crude' and lacking sufficient involvement of the Doctor, and revamped it considerably).
Private Who 16 (Oct 89, Richard Bignell says some changes had to be made during recording. On location, Angela Bruce did not have time to reach her mark at one point and the line 'Get that jeep back on the road asap.' was proffered by Aaronovitch off the top of his head to extend the script).
Purple Haze 2 (April 91; Jackie Marshall says that the basic idea of a black female Brigadier is implausible in that the story is supposed to take place in our present day world (or something close to it); this is a case of tokenism).
Second Dimension 2.10 (Oct 89; Chris Dunford thinks Shou Yung is identical to Ace).
Second Dimension 2.10 (Oct 89; Ian Riley asks how the spaceship come to be under the lake? He says that as Morgaine arrives on Earth through a portal, it is implausible that she should send her troops in the 'long way round').

MORE ABOUT SEASON 26

Second Dimension 2/6 (June 89; John Nathan-Turner feels the overcast weather conditions in which it was filmed were suited to the story).
Second Dimension 2/10 (Oct 89; Michael Scholey says the resolution of the episode two cliffhanger is a cop-out).
Second Dimension 2/12 (Dec 89; Ben Makepeace comments that the Merlin angle is interesting in view of the notion in the original legends that Merlin was born in the future and that our past was his future).
Second Dimension 3/2 (Feb 90; John Cotton suggests that the story builds on Lady Penforte's reference to the Doctor's activities in 'the Dark Time'/Dark Ages. John Cotton says the inclusion of UNIT also creates a parallel between the roles of the Doctor and of Merlin *vis-a-vis* the Brigadier and Arthur).
Second Dimension 4/4 (April 91; Korvin Mobberley says there is a basic lack of plot, so Aaronovitch has to introduce additional characters and situations. 'Plot devices' become the plot themselves, in that there is no plot for them to serve. Aaronovitch doesn't seem to have decided whether the Arthurian elements are science fiction or fantasy)
The 7th Door 2 (Oct 89; Philip S. Shaw, notes that the Brigadier's meeting with the Doctor is delayed, teasing the audience. The initial departure of Bessie resembles that of the time-travelling De Lorean in the film **Back to the Future**)
Skaro 5/1 (June 90; Vanessa Bishop thinks the Destroyer lacks menace and that the Arthurian plot would have been more effective if set in the knights' own time and dimension).
Sonic Screwdriver 4 (Sept 94; Mark Smith comments that Bambera seems not to know about the various alien menaces which the Doctor mentions to establish his identity)
Sonic Screwdriver 5 (Nov 9; Gavin Miller notes that the mixture of Arthuriana with science fiction had already been done by Mike W. Barr and Brian Bolland in *Camelot 3000*).
Spectrox 8 (Nov 90; Rowland Darby thinks Bambera is a parody of Brigadier Lethbridge-Stewart, emphasizing the aspect of career soldier; 'Tat' Wood comments that Mordred's argument about the use of force is the Doctor's own point; he first used it to the sniper in THE HAPPINESS PATROL).
Starburst 135 (Oct 89; Paul Mount thinks the naturalistic dialogue for the ordinary characters is less assured than the stylised dialogue for the knights).
Starburst 136 (Nov 89; D.A.Parker comments that the Doctor performs the 'Jedi mind trick' of the **Star Wars** films).
Starburst Yearbook (Dec 89; John Nathan-Turner says Aaronovitch's original, unsolicited script included UNIT, and it was Nathan-Turner who asked for the inclusion of the Brigadier, in order to remind viewers what UNIT was. Bessie was included at a late stage when the car was offered for use by BBC Enterprises).
The System Files 14 (April 91; Stephen Wheeler comments that Morgaine is the product of a simpler era who has lived for centuries, through the development of technology but still holds to the behaviour of her time of origin).
Tardis (Dec 89; According to Angela Bruce there were comparatively few script changes during the making of the story. The original ending had Bambera saving Ancelyn's life yet again. However, it was noticed that the Doctor has no heroic action at the end, and so this was altered; Andy Lane comments that Ace is uncharacteristically submissive towards Morgaine at the end; Francis Cave says Doris using the full name of UNIT in part one is a clumsy way of informing the viewer; Gareth Negus asks why Ancelyn arrives alone rather than bringing some of his fellow knights with him?, John Lumb asks how the Doctor could have known that Morgaine would seize the missile convoy. War is not glamorised: we are shown the consequences of the battle; Mark Wyman argues that the Doctor wrote the note in his personal future, and so would have known because he remembered it happening; Mitchell Sandler asks why the future Doctor didn't remember leaving the note?; Nigel Hilburd says the story adds to the Doctor's mystery: he seems suspiciously well-informed from the start, and has strange powers. The story is anti-scientific in its use of magic, demons, silver bullets, etc – contrasting with earlier **Doctor Who** stories in which magical occurrances turned out to be scientifically explicable).
Tardis (Sept 89; Ben Aaronovich insists that there is no specific date or place in mind - it is just South West England, 'a few years into the future' – on the grounds that he does not want the date to be overtaken by the longevity of the series. He details the inspiration for the script in some depth).
Tarrel Cell 7 (Oct 89; Jonathan Burt holds that the cuts privileged the look of the story over the plot: it takes illogical leaps forward, but has many unnecessary flight scenes which should have been cut first. The story is more memorable for its setpieces than its plot. The knights are not always used in accordance with the Arthurian sources: the legendary Mordred was killed at the battle of Camlan, but in the story he accuses Ancelyn of fleeing the battlefield there).
Temporal Physics 2 (Sept 89; Chris Dunford comments that Ace has only a few credible lines in episode one, and that the Doctor reminds Ace that they were in her future in front of other people, who do not seem to find it an odd statement)
Temporal Physics 2 (Sept 89; Simon Plumbe feels establishing the Doctor as Merlin makes him too powerful).
Temporal Physics 3 (Oct 89; Mark Haggett thinks the concept of the Destroyer resembles that of the Indian god Shiva, the destroyer of worlds).
Terminus 4 (Jan 96; Sylvester McCoy feels that there is 'a big battle going on inside the Doctor, because he ... 'was being forced into a situation where violence [is] the only answer' when he threatens Mordred).
Timelines 3/5 (Oct 93; Nicholas Courtney comments that one untransmitted sequence involves the Brigadier meeting Ace)
Timelines 7 (Nov 90; Lee Sartain says it is odd the Doctor uses hypnotism on Rowlinson and Warmsly to avoid a simple argument)
TMOV-Zine 16 (Dec 90, Iain Robertson, asks why the defence mechanism attacks the Doctor, its creator).
TV Zone 2 (Oct 89; According to Michael Kerrigan, Jean Marsh was attracted to the humour in the part: 'It wasn't just a *bland* evil character.' In the script the director first received, the knights' armour is said to contain cables, suggesting robots or automata. The UN blue berets were introduced as distinctive elements which would help the audience identify UNIT troops from others. Kerrigan was faced with one problem of clarity, regarding the scene in ep.1, when Ancelyn is seen flying through the air: the script left it unclear as to whether this was because he has the ability to fly or is it the effects of the hand-grenade. Aaronovitch didn't know, so Kerrigan decided to play it as a facility that the knight had when he was wearing his armour; Nicholas Briggs says the story has a strong resemblance to REMEMBRANCE OF THE DALEKS: both are fast-paced adventure/war stories drawing on previously unknown elements of the Doctor's life, featuring something from the programme's history (Daleks/UNIT), blind characters and a friend for Ace (Mike Smith Shou Yung); both stories introduce late on an alien which is 'an effects miracle' but is underused).

David Saunders adds: ***IN·VISION*** 101's assertion (page 32), that I "reportedly suggested that the Doctor should be carrying early UNIT passes from the time of Dr Liz Shaw" is not quite accurate.. While researching *The Encyclopaedia of the Worlds of Doctor Who I* was able to make use of the library of past scripts of the programme, held in the Script-Editor's office along the corridor from the then Producer's own in Union House. During my researches, I was contacted by John Nathan-Turner about a BATTLEFIELD scene when the Doctor produces some UNIT passes from his time as the organisation's Scientific Advisor. A member of Michael Kerrigan's production team was most anxious for accuracy in this link with the programme's past and wanted the passes to resemble those from either the Jon Pertwee or Tom Baker eras

I provided the production office with clips of every time in those years when a UNIT pass was proffered; none of which were clearly seen on screen Thus it was left for the then production crew to handle that aspect of the scene as it pleased

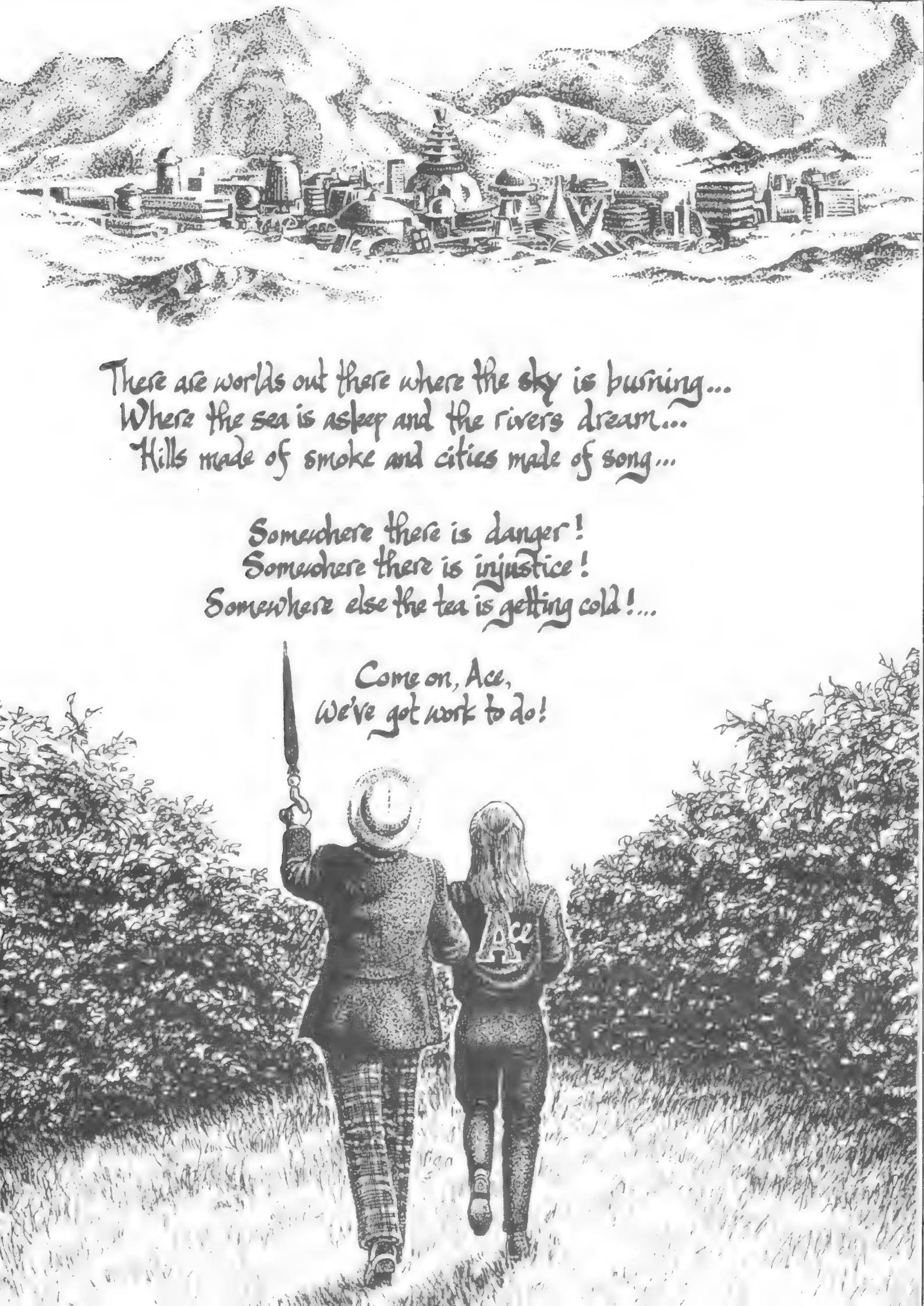
Incidentally, I also met Ben Aaronovich during this time and made the suggestion that if a past Unit regular was to be sacrificed during this story, it should be Mike Yates rather than the Brigadier, in an attempt to redeem his betrayal in INVASION OF THE DINOSAURS. Either it proved too difficult to include this character within the script or my proposal fell on deaf ears!

Ghost Light references

Reviews

Brave New World 1 (Nov 90; Daniel O'Mahony says Control is unstable for much of the story, and behaves like a child. He finds the Doctor's behaviour towards Ace sadistic and unforgivable and compares Redvers to P.G. Wodehouse's character Major 'Barmy' Plonk from the books *Stiff Upper Lip, Jeeves* and *Aunts Aren't Gentlemen* His split personality makes him the inverse of Josiah and Control. There are biblical resonances in the names Nimrod (from the Book of Genesis). and Josiah Samuel ('Jehovah supports the name of God'). Josiah's ability to evolve is scientifically possible, and there is a political, anti-Thatcherite element to the story. Creationism and evolution are suggested by the apples (Garden of Eden) and bananas (suggestive of apes) in Josiah's fruit bowl.)
Brave New World 2 (April 91; 'Tat' Wood feels the story empowers the audience by encouraging them to oppose or ignore hierarchies and segregation)
Celestial Farmyard 2 (Oct 89; Michael Flint comments that the deformed butler is a clichéd but effective figure)
Celestial Farmyard 5 (Nov 89. Peter Darrington feels MacKenzie is an unnecessary character and the final stages of Control's evolution are rushed)
Celestial Toyroom (Jan 90; Paul Cornell feels the fact that Redvers' quarry is himself offers us 'surrealism, horror, psychology, and a Zen pun' all in one).
Celestial Toyroom (Nov 90 Andrew Beasley comments on the Doctor treating the people around him as pawns; Jonathan Way says it's unclear why Redvers is locked up when he has the run of the house at all other times).
Cult TV Magazine 1 (Feb 90; Bleddyn Richard feels the characters are credibly motivated).
DWB 69 (Aug 89; The story is a homage to THE EVIL OF THE DALEKS and THE TALONS OF WENG-CHIANG).
DWB 70 (Sept 89; Brian Robb notes that some scenes had to be omitted on the studio day due to lack of time).
DWB 72 (Nov 89; Christopher Wood finds it improbable that the Rev. Matthews shows no surprise at Nimrod's appearance, and feels the Doctor and Ace are accepted into the house too easily; Julian Knott notes that Josiah's name is a **Doctor Who** fan's in-joke, Samuel Smith being the name of the brewer serving the fan pub the Fitzroy Tavern. Redvers's tale of giant lizards that was scoffed at by Conan Doyle alludes to the latter's novel *The Lost World*; Paul Dumont thinks the plot constitutes a reversal of Joseph Conrad's story *Heart of Darkness*).
DWB 73 (Dec 89; Review by David Miller. The daytime servants seem superfluous, since there is no-one alive to serve during the day, and the opening sequences don't provide enough time to take in the characters and the geography of the house before cutting elsewhere. The first episode overdoes strangeness: we are shown bizarre behaviour, but without the normality against which to measure it, Ian Munro feels that for once the Doctor is having to work out what is happening and a solution rather than knowing about events beforehand).
DWB 75 (Feb 90; Christopher Wood points out that Josiah's cast-off Husks should not be animate; Daniel O'Mahony feels Control and Light are personifications rather than characters. The flaws in Josiah's plan to rule the empire demonstrate the pathetic nature of his pretensions to humanity).
DWB 77 (April 90; Craig Hinton sees Josiah as an echo of the Doctor – regenerative and named Smith – and feels the story is 'an intellectual jigsaw puzzle' with missing pieces; Ian Abrahams comments that Matthews dismisses Nimrod's appearance since he does not believe in cavemen; Jonathan Morris comments that some plot elements of **Sapphire and Steel** appear: the enemy is bright light, and dead animals return to life for revenge on humans; Peter Frankum comments that the Victorians accept the bizarre too easily).
DWB 81 (Aug 90. Julian Knott comments that Platt has striven to make every line matter)
DWB 93 (Aug 91; *Life Cycle* was still the title in April 1989)
DWB 113 (April 93; Stephen Cole comments that the story develops rapidly and not in a linear way: new characters appear and the established ones move about the house from scene to scene without actually making the journey, and at one point Ace sleeps out an entire day without any indication what the others have been doing in the interim).
Doctor Who Magazine 155 (Nov 89; Ian Hogg comments: "Josiah obviously wanted to evolve to reach the highest level of being he's capable of. It's a very serious and social thing – the accumulation of power for one person, and more. What's funny is that the name of his desire is to become a Victorian gentleman who's going to take over the Empire. This otherworldly insect has an imaginative mask of a Victorian intellectual. He's been studying very carefully and presses all the right buttons to gain esteem, but his mask keeps crumbling; you keep getting a floundering, low-level creature. There's always this edge of a self-made man betraying himself by allowing his accent to catch up. He was an amalgam of Gothic romantics: figures that stalk through the Brontë novels, men like Rochester. That's Josiah's dream – to be like Rochester; a stern, successful Victorian. I kept thinking of *Dracula*, a Transylvanian gentleman during the day, but at night he transforms into a demonic bat. Because of the decay and the eternal youth Josiah goes through, I also thought of *The Picture of Dorian Gray*. I thought of him at the beginning like a blind albino, a figure sensitised beyond repair. The transformations haven't adapted him properly. His ego was always testing himself out; he manages to convince Reverend Matthews that he's a self-taught and eminent naturalist. He tests to convince himself he's ready to meet Queen Victoria and carry out his plan. Satisfied that he can merge with normality, he then handles what he inexorably knows; as we know our digestive systems, he knows there's another flake, a change, coming. He knows that beyond the change is an immense high; he collapses and everything goes wrong but if he can get through the transformation he'll be as high as a kite. I saw him as Coleridge at that point: he's taken his opium and is waiting to see Xanadu. Like that, Josiah emerges totally successful – and feeling a new sensuality. Josiah had redeeming features; there was a very tender relationship with his ward, there was no reason to ridicule or torture her. I tried to bring out the image of someone trying to make himself better, not financially or physically, but to just become an enlightened man, a kind of Rudyard Kipling stereotype the Victorian Ultimate!").
Doctor Who Magazine 157 (Jan 90; David Howe notes that Gwendoline's song is a genuine Victorian parlour song by J.F. Mitchell, written c.1883; Frank Windsor interview: a 'complicated sequence' in which Mackenzie fights Control was cut before rehearsals began)
Doctor Who Magazine 158 (Feb 90. Marc Platt interview: he explains he wanted the audience to see the Doctor as Ian and Barbara had in the early series, as a powerful being whom they cannot fully understand. He based Redvers on Allan Quartermain in *King Solomon's Mines* and THE AVENGERS was his inspiration for imaginative ways of killing people)
Doctor Who Magazine 159 (March 90; David Howe details script and production changes, including links to J Sheridan le Fanu's *Uncle Silas*, and points out that Mrs Groce is taken from Henry James's *The Turn of the Screw* (1898); the assumption is that she goes on to be housekeeper at Bly and gets mixed up in further supernatural events)
Doctor Who Magazine 160 (April 90; John McLay feels the threat to destroy the Earth is a needless sensationalizing).
Doctor Who Magazine 169 (Dec 90; Carl Forgione says he derived elements of his performance from a previous performance as Caliban in *The Tempest* and researched Neanderthal Man and found that it was one of the few prehistoric societies that cared for its deformed; he reasoned that they were a gentle and relatively socialized race, and accordingly gave Nimrod a quality of gentleness).
Doctor Who Magazine 178 (Sept 91; Sophie Aldred interview: she added Ace's lines about the stuffed ostrich in studio. and decided to 'act against' her corseted Victorian costume and the physical limitations it imposed, on the reasoning that Ace would react to the discomfort involved in wearing it).
Doctor Who Magazine 190 (Aug 92; Archive by Andrew Pixley, detailing working titles, the development of the script and the cuts; Sharon Duce interview: she developed the Eliza Doolittle interpretation of Control in rehearsal, and wanted to accentuate the weirdness of the character by giving her a pet white rat. He had one of her own, but the director was unwilling to risk it getting lost without a 'spare').
Doctor Who Magazine 212 (April 94; Craig H[illegible] questions the story's equation of evolution with civilizati[illegible]
Enlightenment 36 (Jan 90; Lesley Hatch compares the imagery of the husks with the film **The Fly**).
Fear Mail 3 (March 90; Neil Johns[illegible] butler than Neanderthal, and the more sinister for that).
The Fanzine 3 (June 90; John Lumb suggests the snuff box contains part of the membrane from the ship).
Four Hundred Dreams 1 (April 91; Mark Edwa[illegible] as a figure of opposition to evolutionist views).
The Frame 11 (Aug 89; David Howe notes work[illegible]
The Frame 14 (May 90; Alan Wareing interview: he decided t[illegible] make Light more of a presence than a being, and says John Hallam's 'androgynous' performance reflects this. Wareing's concept was that as he evolves into a human being, he loses power so his aura fades and his face turns grey. The first appearance of Light at the start of [illegible] revised, as Platt had aimed for a 'Bib[illegible]' feel, with nothing seen but a bare foot stepping out of the lift but Wareing wanted a strong image. He wanted to achieve a shot of Light walking through the onlookers, which was inspired by a shot of a ghost walking through someone in **Poltergeist II.** This proved impossible; Ken Trew and Robert Alsopp explain that Light was inspired particularly by the presence of a stained-glass window in the house, and his cloak resembled the shell of a beetle. Some of the details of the costume were to have a 'vaguely Celtic look': Platt comments that his conception of Light was as a Victorian naturalist, who would dissect a human, just as quickly as a human would dissect a rat,' and has become tired by the 'endless task' of cataloguing).
Frontios 3 (Feb 90; Amanda Murray suggests that the name Gabriel Chase suggests the 'angel' in the cellar, and says the geography of the house is psychological. It is 'a Jungian dwelling')
Global Times 29 (Sylvester McCoy felt the story handled the Doctor's mystery well).
Glory Daze 15 (July 93; Mark Edwards thinks the story's socio-political content is overdone. it is 'an opinion, not a story'; Mike Haslett notes that the title refers to the lingering evil of Lightwhich Ace sensed in 1983)
The Hourly Press 10 (Aug 94; Ian Richardson thinks the Ace/pyromania/Perivale dimension is a sub-plot which should have been cut to make way for clearer exposition)
International Electromatix 5 (Nov 89; Gordon Ridout comments on similarities to **Spahhire and Steel**: two travellers, a male and a female, arrive in a confined period environment, which the female is highly receptive to, and where something out of the ordinary is lurking; the female changes her wardrobe in the course of the story, the male practises deep thought which alters everything, and there are cases of mental aberration, hypnosis, and psychological games; Simon Thomas notes a number of **Doctor Who** references which are disguised sufficiently to make them unobtrusive for the general viewer. Tom Salinsky finds many points unclear, as the expository detail is buried, and points out that the evolutionary furore of the 1860s had died down by 1883).
The Key 5 (Dec 89; Philip Shaw notes that both Matthews and Light are associated with religion and anti-evolution. He suggests that Light has twelve 'disciples' (Josiah, Gwendoline, Control, Mrs Pritchard, Redvers, Nimrod, four maids and two husks), and Josiah functions as Judas with Nimrod as Doubting Thomas).
Mandrix 2 (June 90; Tim Munro notes echoes of *Pygmalion*, and points out that Inspector Mackenzie comes from E.W. Hornung's *Raffles* stories).
Matrix 28 (April 90; Mark Jones comments that the 'effects sequences' are deliberately not shown but suggested, so that the viewer's imagination is engaged).
Mayfield 2 (Winter 96; Nicolette Fisher comments that the house is fundamental to the story, because [illegible]s the residence of a gentleman, it defines Josiah's ambitions).
Metamorph 7 (Aug 91; Jackie Gibbs notes the title comes from a song on Toyah's album, *Ophelia's Shadow*).
Metamorph 9 (March 92; David Bailey notes that the seventh Doctor's usual omniscience

[illegible] *November Spawned a Monster* (Nov 96; Alistair McGown & David J. Darlington note echoes of **Sapphire and Steel** in the 'elusive dialogue' and **The Avengers** in the satirical treatment of imperial values. The story bizarrely interposes the imagery of nineteenth-century colonial [illegible] the 1980s).
Private Who 16 (Oct 89 [illegible] Doctor's reference to the Zulu [illegible] ered deadly was added in [illegible] requested about the tribe).
Purple Haze 2 (April 91; Nick Pegg thinks Gwendoline and Ernest Matthews have overtones [illegible] *Immortality of John Dimond* (1896 [illegible] recognizable [illegible] rediscovery of her parentage, the latter ultimately failing to retain his important Ernest-ness', and notes a Doctor Livingstone association in the story – 'Doctor living stone').
Second Dimension 2/11 (Nov 89; Tony Miles notes that the only main character who doesn't change in any way is the Doctor, and that Light parallels the Rev Matthews; [illegible] Mackenzie and the maid dismembered by Light, and points out narrative similarities to Battlefield. David Mansell feels the Doctor is 'brutally arrogant'; Korvin Mobberley notes similarities with BLACK ORCHID, Phillip Hayes notes that Control and Light are both shown to consume life. He thinks Redvers is searching for himself, and for a purpose, which he finds at the end).
SFX 24 (March 97; *Langbarrow* review: Anthony Brown notes plot similarities to Ghost Light in that both sto[illegible] Gothic mansions filled with grotesques and [illegible] have an investigating policeman caught in suspended animation; and both have climactic scenes at a formal dinner).
Skaro 5/1 (June 90; Brian James thinks the story is structured like a stage play and not suited to the serial format: it needs to be seen in its entirety. He notes that 'twisted comedy' turns to horror; Julian Chislett says the visual and verbal references to the Earth setting make it the more disturbing)
Skonnos 21 (April 95; Leigh Hunt compares Light with Ky in THE MUTAN
Starburst 137 (Dec 89; Alan Wareing explains the events before the start of the story and details the true nature of Light and Josiah: "The husks are various earlier attempts by him to evolve into a Victorian gentleman" He admits the story was substantially cut).
Starburst Yearbook (Dec 89; John Nathan-Turner notes that further cuts from the scenes that were shot).
Tardis (Dec 89; Gareth Preston, thinks Nimrod is 'likeable'; Gillian Moore comments that 'Victorian values' are portrayed via the narrow-minded and stupid characters of Matthews and Mackenzie; Michael Healy notes that Ace runs off at the end of episode 1 after she learns that the Doctor has tricked her, but is helping him again as if nothing has happened at the start of part two; Ben Aaronovitch calls GHOST LIGHT a 'dark, fantastical comedy')
Temporal Physics 4 (Nov 89; Chris Dunford, wonders why the husks help Light and Control, not Josiah?; Mark Haggett compares the notion of aliens in a Victorian house with the Cthulu mythos of H.P Lovecraft).
Think Tank 19 (March 91; Richard Amphlett thinks Redvers echoes the first Mrs Rochester in Charlotte Brontë's *Jane Eyre*)
Time Vwapp 2 (June 94; Jill Diner comments that Josiah's statement that he is as human as the Doctor is, and that his roots are in the house is entirely true)
Timelines 3 (Sept 89; The characters at Josiah's house have been compared with those in **The Munsters**).
Timelines 4 (May 90; Sylvester McCoy felt the story particularly well-written for the Doctor).
TV Zone 1 (Aug 89; Francis Rhodes makes comparisons with the format and style of **Sapphire and Steel**)
TV Zone 3 (Dec 89; Carl Forgione says some revisions were required when the cast began to work through the script in rehearsal, and found problems; Nigel Robinson feels that the horror is toned down by playing it for laughs, and that Josiah's scheme is flawed; as Queen Victoria had a male heir assassinating her would not allow him to take the throne Ace is oddly well-informed about many aspects of the plot).
TV Zone 14 (Dec 90; Justin Richards comments that the story was planned to follow THE CURSE OF FENRIC, and develops her relationship with the Doctor beyond its breakdown in the earlier story)


There are worlds out there where the sky is burning...
Where the sea is asleep and the rivers dream...
Hills made of smoke and cities made of song...
Somewhere there is danger!
Somewhere there is injustice!
Somewhere else the tea is getting cold!...
Come on, Ace,
We've got work to do!
Ace

Doctor WHO IN-VISION

THE ULTIMATE ADVENTURE

THE MAKING OF A STAGE SPIN-OFF FROM A TELEVISION DRAMA SERIES

In 23 March 1989 the third and most ambitious attempt yet to mount a successful **Doctor Who** stage play opened at the Wimbledon Theatre in south-west London. This is the story of the Doctor's Ultimate Adventure.

Origins

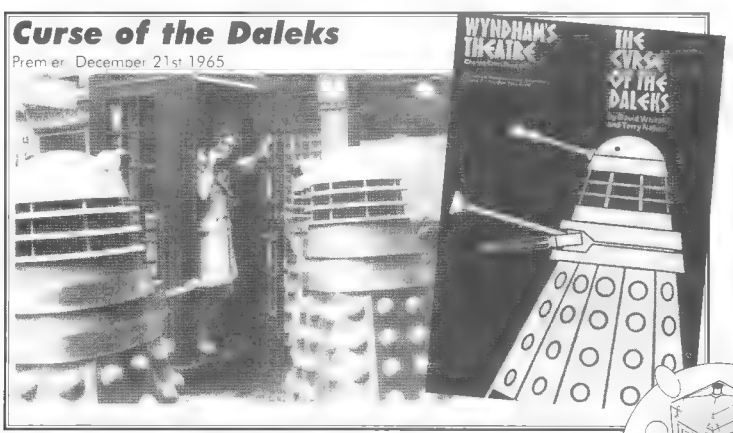
It was not the first time an ambitious Producer had sought to meld the magic of **Doctor Who** with the magic of live theatre. Throughout its 26 years on air no less than three 'official' productions were mounted, appropriately occurring at a rate of one per decade.

First to spot the show's potential for treading the boards was West End entrepreneur John Gale, and he didn't even bother with the good Doctor. This was 1965 when the one sure way of attracting children, and more importantly children with parents willing to part with money, was to promise them Daleks. Two years on from their debut against William Hartnell's Doctor and the Skaro half-robots were still guaranteed box office. They had opened the year generating huge queues of school children (and parents) along the streets of Olympia, all hoping to glimpse the Daleks as they patrolled the perimeter of the 'Brain Train' exhibit. By the summer holidays they were packing them into cinemas the length and breadth of the U.K for a full colour, Techniscope encounter with Peter Cushing's eccentric time traveller. And by Christmas they were ready to take to the stage.

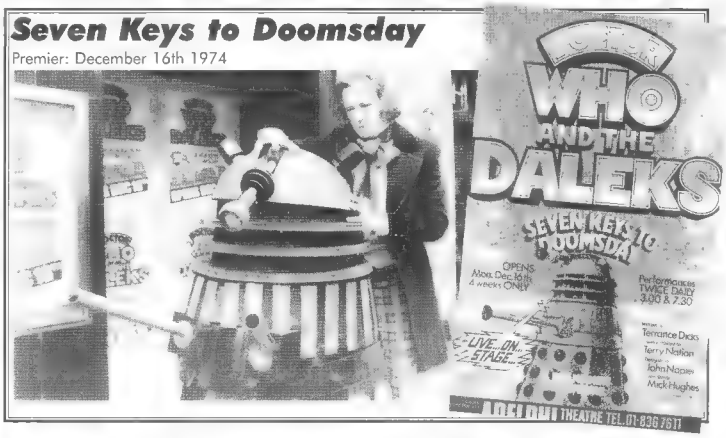
The Curse of the Daleks, commissioned from former **Doctor Who** Script-Editor David Whitaker, though credited jointly to him and Dalek creator Terry Nation, was essentially a murder-mystery. The crew of an Earth space vessel, *The Starfinder*, make a forced landing on Skaro where they discover the dormant casings of the Daleks in their long-abandoned city. Grimly the survivors realise that one of their number has ambitious plans to reawaken these deadly creatures.

The play was booked and financed to run during the traditional Christmas panto season at The Strand Theatre, home to John Gale Productions. Four Daleks were even built for the play by Shawcraft, as the BBC owned versions were in use full-time during production of THE DALEKS' MASTER PLAN. But bookings wildly exceeded expectations and at short notice the play was transferred to the nearby Wyndham's Theatre on Charing Cross Road. Directed by Gillian Howell *The Curse of the Daleks* ran from 21 December 1965 until mid-January when, by prior arrangement, it had to step down to allow in another production. No plans had been made for the show to tour – it was, after all, seen merely as a school holiday panto – and by the time Christmas 1966 rolled around, interest in Daleks had begun to wane.

Curse of the Daleks
Premier: December 21st 1965



Seven Keys to Doomsday
Premier: December 16th 1974



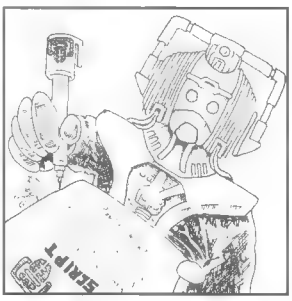
Nearly a decade later and **Doctor Who** was once again booming, fuelled by interest in its tenth anniversary on air. Two more theatre Producers, Robert de Wynter and Anthony Pye-Jeary approached the BBC and Terry Nation for rights to put both **Doctor Who** and the Daleks on stage at the Adelphi Theatre for a four week run over Christmas 1974. This would be followed by a nationwide tour during 1975. Asked for candidates to pen the play, Terrance Dicks, having recently vacated the **Doctor Who** Script-Editor's chair, rather immodestly suggested himself.

The result was a straight drama that blended elements from COLONY IN SPACE and THE KEYS OF MARINUS. The Doctor and his companions, Jimmy and Jenny, must prevent the Daleks from tracking down and acquiring seven crystal keys that will enhance and enable the operation of a doomsday machine that can destroy whole planets. Through a combination of skill, luck and ingenuity the Doctor manages to corrupt the molecular structure of one of these keys, effectively turning it into a booby trap that destroys the Ultimate Weapon when it is first fired.

Seven Keys to Doomsday was an expensive show to mount. Its budget of £35,000 had to pay for new Daleks, a top-notch Set Designer, John Napier, fresh from a triumphant staging of *Equus* at the National Theatre, a state-of-the-art back-projection system, computer-controlled lighting and effects, and a range of elaborate costumes from a promising newcomer, James Acheson. The only aspect de Wynter and Pye-Jeary were unable to afford was a 'named Doctor' in the cast. Jon Pertwee was on holiday in Spain and Tom Baker was working full-time on the TV series. Enter Trevor Martin to play his second role as a Time Lord (the first having been in THE WAR GAMES in 1969).

Sadly the play only recouped £27,500 of its initial outlay. A lot of interest was expressed and reviews were generally favourable. But a spate of terrorist bombings throughout 1974, many of them occasioning loss of life, deterred many folk from making unnecessary journeys into major cities, especially with children, and so the producers had to axe their planned tour of the UK in 1975. It was curtain-down for another decade.

Script



Production number three arose when theatre impresario Mark Furness contacted series Producer John Nathan-Turner in Spring 1988 to discuss an adaptation of **Doctor Who** to the stage. Furness already had an impressive track record taking TV formats into the theatre. A few years earlier he had done just that with the Jimmy Perry/David Croft series **'Allo 'Allo** – devising a live version that was so successful that it regularly packed audiences into one of the capital's biggest theatres, the London Palladium.

Furness met Nathan-Turner and Script-Editor Andrew Cartmel with proposals to open a **Doctor Who** show at the Wimbledon Theatre over the 1988/89 festive season, going on tour for several months and then, if the play proved popular, booking a West End venue and maybe even an overseas tour to Australia after that.

Discussions resulted in an agreement that Nathan-Turner would direct the production, as performances would fall outside the **Doctor Who** recording schedule, and that Andrew Cartmel would contribute a script, co-devised with fellow writer Ben Aaronovitch. Perhaps cautious about placing all his eggs in one basket, Furness also had

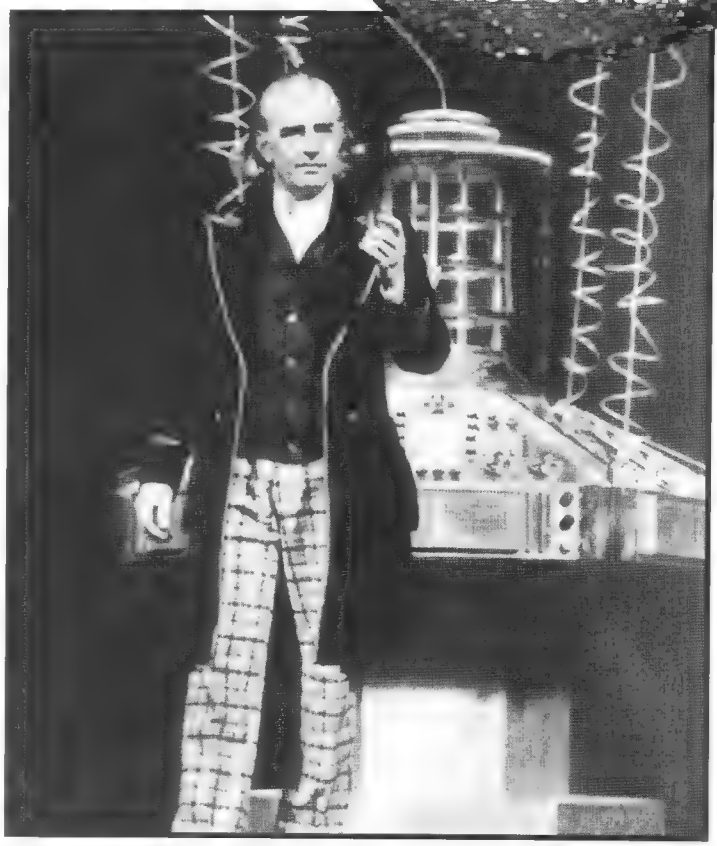
a preliminary meeting with Terrance Dicks during the summer, aware that he had been involved with *Seven Keys to Doomsday* and therefore had experience of adapting **Doctor Who** to the theatre.

Supported by Nathan-Turner, Mark Furness's application for a license to stage a **Doctor Who** theatre production was approved by BBC Enterprises in early autumn 1988. Armed with this Furness began approaching potential backers to build up a working fund that would enable pre-production to go ahead. In this he was successful, but only partially so. Three principle backers were signed up – Barry O'Brien Ltd, Dina and Alexander Racolin, and Martin Birane but Furness was still short of the projected £100,000 operating budget he would need to get his show fully on the road.

It took Furness much longer than planned to raise his operating capital, and that delay cost him any possibility of staging the show at Christmas. The next school holiday slot was therefore Easter 1989, and that ruled out any possibility of John Nathan-Turner directing as he would be back on the TV production treadmill.

Another significant setback was the draft script from Cartmel and Aaronovitch. Their planned saga involving data vampires, a Stonehenge hippy festival, an Algerian gun runner, an insect species called the Metatraxi, and a lot of galactic trap setting by the Doctor, was an ingenious plot judged too ambitious for the stage. With the noose of time starting to tighten Furness asked Terrance Dicks in for a preliminary meeting at the beginning of December.

The two men hit it off straight away. Dicks had a strong understanding of the mechanics of making **Doctor Who** work on stage, and was even bold enough to suggest that they didn't actually need one of the TV Doctors as the underlying character of the Time Lord was understood by the public. It was also a cheaper option.



"Afterwards I phoned up my agent and said that it looked promising. Then nothing happened for a long, long period and I thought, "That's another one that's come and gone". But much nearer Christmas Mark got in touch with me again and said that it was definitely all on and they were going into rehearsal in February. They'd booked Jon Pertwee, they were doing a deal for the Daleks, and all they needed now was the play. They'd got a 17-week tour all set and ready to go so all they hadn't got was the play itself... There really was very little time, incredibly little time from my point of view. One was talking about weeks rather than months when you normally think of writing a stage play in terms of a year, or six months at least."

Terrance Dicks, DWB, May 1989

War World

by Ben Aaronovitch and Andrew Cartmel

The Doctor and his female companion, Mallory, race into the TARDIS console room, running from something. They escape just in time, re-materialising in a darkened night club in Casablanca in 1946, where singer Jazz is rehearsing. Neither she or the band notice the TARDIS arrival.

The Doctor explains the town is a centre for smuggling and drug running but won't be drawn on what was – and still is – chasing them.

In the night club office, Jazz and her "pilot and partner in crime" John Patterson discuss the latest *Amazing Planet Stories* magazine – and the loss of 600 Lee Enfield rifles, which has caused them problems with a man called McBride. The Doctor interrupts their discussion by levitating off the ground – refusing to explain how he did it, even when Jazz threatens him with a gun – and is in turn interrupted by the arrival of McBride and his armed heavies. McBride, who has a soft spot for Jazz, threatens his recalcitrant clients – but the Doctor reveals that he knows McBride's fatal flaw (which he'll reveal later). But the Doctor has no time to explain anything else because a Death Angel – a time travelling war machine – has appeared in the bar.

After killing McBride's heavies the Doctor and Mallory manage to disable the Death Angel. While Jazz slips off and enters the TARDIS, the Doctor then interrogates the disabled machine about War World, a place where an invasion force is being prepared. Armed with the information – and, he reveals, the ingredients of a plan to defeat the mysterious menace – the Doctor leaves McBride with the Death Angel and enters the TARDIS, on a quest to find a hero.

On Scholars' World the Doctor seeks the location of a crucial planet, and meets with a data vampire who consumes all information. He destroys the Nostradatus with knowledge the creature was better off not knowing.

Leaving Jazz behind the Doctor, Mallory and Patterson head for Earth in the 1970s at an ancient monolith, where the Doctor is looking for a spaceship. He meets Howard, who is hoping he is about to meet a race of friendly aliens. But the Metatraxi are alien warriors unused to taking prisoners , and have been sent to capture the Doctor. Their work is interrupted by a Death Angel which has been combined with McBride, who demands to know what fatal flaw he has. As the Doctor reveals the Death Angels usually contain something else, not men like McBride, the Metatraxi start to fight it, giving the Doctor and Howard the chance to escape.

Then, the secret of the Death Angels is revealed – they contain Daleks. Daleks that are soon under threat from Metatraxi that spill from the ancient monolith, craving battle – and getting it in spades.

In the chaos, the Doctor steals the Metatraxi's flying saucer, disabling its robotic defences and getting Patterson to fly to Scholar's World, which is menaced by Space Pirates led by Jazz, who got bored once left behind. They all head for a night club on the planet Quorlorg while the Daleks prepare another aspect of their plan – tempered by McBride's insistence that Jazz must not be harmed.

After an attempt on the Doctor's life involving a Lysenkan bog rat, the Doctor entertains the crowd in the bar, thereby recruiting an invasion force – which heads for the Dalek War World.

But although the Dalek commander thinks it has the upper hand through spying on Howard, the arrival of more Metatraxi soon seems to even the odds – but the Doctor then deliberately lets himself be captured and brought to the War Leader. This is McBride, who still wants to know his fatal flaw. When the Daleks decide to kill hostages in a final bid to save themselves he finds out – he will not let the Daleks kill Jasmine.

There is a terrible, final battle, which see the Metatraxi victorious and celebrations in the Quorlorgian night club, culminating in the Doctor, Mallory, Jazz and Patterson heading for new adventures in the TARDIS...

"Once upon a time there was a race of things – things that weren't human. And this race of things had a thirst for conquest. They would have wiped out every other life form in the sea of stars if only they could have overcome their limitations. That is, if only they had the hardware. Well, now they've got the hardware."

The Doctor describes the Death Angel

"Who are you and what are you doing here?"
"A generalistic question of identity, biography, topography, history and philosophy... Boy, you guys are in trouble now."

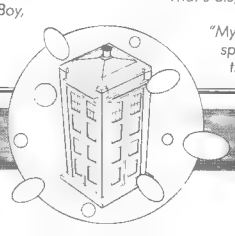
Jazz turns the tables on the bureaucratic creatures who charge money for every answer they give to a question

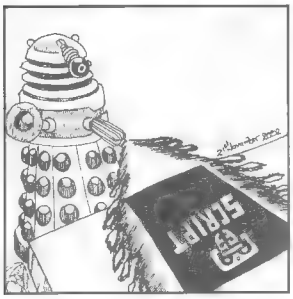
"Fighting an unarmed opponent is against the Metatraxi code."
"Oh. If we were to lend them some weapons, then we could fight them."
"Be quiet. The Hive Commander want them captured."
"Captured. What does that mean?"
"It means we... we... make them come with us, but don't kill them."
"Don't kill them?"
"That's disgusting!"

The Metatraxi discuss the finer points of combat

"My hands have claws. I crush spacecraft with my hands. My teeth are fangs. I tear their spacecraft with my teeth. I can taste their feer. I cherish them. I caress them. I tear them apart."

Dalek War Leader





Script-Editing

In between Furness having his preliminary script discussions with Dicks, and the commission to go-ahead with a synopsis being given, a lot had happened. Firstly, after much to-ing and fro-ing between Furness, the BBC, Terry Nation and his agent Roger Hancock, a deal had been forged for use of the Daleks. Secondly an arrangement had been concluded with Gerry Davis and the estate of Kit Pedler that allowed the Cybermen to appear. The only stipulation, underscored by John Nathan-Turner, was that the Daleks would not be shown as 'superior baddies' to the Cybermen, and vice-versa.

The other big change was casting. Back when Nathan-Turner had been mooted for the Director's chair, the plan was to have Sylvester McCoy play the Doctor, with the companion roles filled by Australian actor/pop singers Kylie Minogue and Jason Donovan. Their presence alone would have guaranteed backing for an Australian tour and was a key driver behind the inclusion of songs in the production. But when dates shifted McCoy was no longer free. Similarly, Minogue and Donovan proved unavailable due to the blossoming of their own pop and acting careers, which put their price beyond what Furness was prepared to pay. Fees for Daleks and Cybermen alone had pushed his budget closer to £150,000.

But there was some good news too. Alerted during a fan interview that a **Doctor Who** play was in the works, Jon Pertwee told his agent to advise Mark Furness Productions that their client would be interested in taking the lead role if asked. Negotiations took place in December and, reportedly, a deal was closed on the proviso that Terrance Dicks would write the script.

In terms of content Dicks was given a free hand with the plot. But there were elements that Furness insisted should be present, based on experiences with other shows he'd produced or seen.

At no point was it ever considered that any of the Doctor's TV companions would appear in the show. Even after the Jason Donovan/Kylie Minogue initiative was ruled out, the drive was still to find two young performers with strong singing voices. The songs themselves were not written by Terrance Dicks, but were separately commissioned from the appointed music composer, Steven Edis.

Terrance Dicks' initial plotline was completed on 19 December 1989 and a copy was handed to John Nathan-Turner for his Creative Consultant's review just before the Christmas break. In the event, very few changes were requested – the only significant one being to change the female companion's name from Miranda to Crystal, a homage to Nathan-Turner's own favourite programme, **Dynasty**.

A first draft of the script was in circulation by early February so that creative and technical members of the production could begin planning and costing their requirements. One late addition, added again at the behest of Mark Furness, was a 'Moon walking' sequence that would generate better value for money from all the flying harness equipment that would be (expensively) hired from Foy's. A second version of the script was available from 22 February and it was with this draft that three weeks of rehearsals began in the unlikely setting of the West End Great Synagogue.

As is standard practice in the theatre this was not regarded as the final version of the script, more an evolutionary blueprint that would be modified by the Director and the company during the course of the show's run, often determined by audience response or the logistics of a particular theatre building. Terrance Dicks remained on hand to undertake any significant rewrites, but he only became chiefly involved once it was known that Colin Baker would replace Jon Pertwee for the summer season.

"In a lot of ways it was like writing THE FIVE DOCTORS, where you had a lot of different things and people who had to be in it, and the job was to make sense of it all. Mark Furness has a lot of 'Producer Ideas'. He wanted the guillotine sequence, which he'd seen somewhere, and he wanted flying fairly early on because he'd handled *Peter Pan* [with Bonnie Langford]. He would also make suggestions like, "Wouldn't it be nice if the Doctor picked up this cuddly little alien from somewhere and took him along..." hence Zog. And he also described an illusion which he'd seen of a meteorite storm projected onto a screen, which I incorporated into the play. I also spoke to other people, for instance, the guy that does the lasers who suggested a kind of tunnel of light that comes out at the audience. So it became a matter of having all these ideas hurtling at you from all directions and trying to make sense of them all. I used to say I hope to God Mark doesn't see a really good troupe of trained seals or something. That never quite happened, but almost everything else did!"

Terrance Dicks, DWB, May 1989

Personnel

The show's final operating budget topped out as £184,000 for the initial two-month tour. Furness was able to achieve this sum by offering potential backers the opportunity to invest in his production through the issuing of shares. Shares were offered in units of £1,000 up to £8,000, for which the investor would be guaranteed a return – so long as the show itself made money.

Such an increased budget allowed Furness to engage the services of a top-flight Director, Carole Todd. From a West End musical background, Carole Todd started a choreographic career as Dougie Squires' associate on **Junior Showtime** for Yorkshire TV, eventually moving on to direct. Experienced in all forms of dance from classical ballet to street dance in New York, her work includes TV shows such as **Oh Boy**, **Morecambe and Wise**, **And There's More** through to Stravinsky's **Renard**, commercials, films, fashion shows, cabarets and around 100 major trade shows, affording her the opportunity for world-wide travel.

Her stage shows include *Elvis the Musical*, *Tommy*, *The Wizard of Oz*, *Underneath the Arches*, *Gypsy*, *Carmen Jones*, *Lady be* and

The Ultimate Adventure

Second Draft, 22 February 1989, by Terrance Dicks

The Doctor and his companion, Jason, are appointed by the Prime Minister to protect US envoy, a key figure in an upcoming peace conference. But they arrive at the Number Ten night club where he is enjoying himself too late – the envoy has already been captured by a band of mercenaries led by their leader, Karl, and a squad of Cybermen. With the night club singer Crystal in tow the Doctor decides to use the TARDIS to track down the envoy.

They land in the jungles of Altair Three but are ambushed by both Insect Men – who turn out to be friends of the Doctor – and Cybermen. Thanks to the Insect Men they escape and on the dying words of a mercenary, make for the Bar Galactica on Centros, owned by Madame Delilah, a well known mercenary recruiting centre.

After brawls with thugs and word play with Delilah the TARDIS crew – accompanied by the alien, Zog – return to the time machine when Karl arrives intent on the Doctor's capture. But the Daleks are ready for this and use a tractor beam to bring the TARDIS to one of their space ships.

"I can cope with most things in the cosmos, from Daleks to dinosaurs – but quite frankly, that woman terrifies me!"

The Doctor after meeting Prime Minister Margaret Thatcher

"Permit me to introduce you, my dear. These are the most evil, ruthless, destructive creatures in the cosmos, beings without scruples, without conscience and without mercy, motivated only by the lust for conquest and the desire for power the Daleks!"

"Don't beat about the bush, Doctor tell us what you really think of them!"

But the Daleks' success seems short lived as the ship flies into a meteor storm, giving the Doctor a chance to escape – but only if they survive the storm. Crystal and Jason manage to pilot the ship only for more Daleks to recapture them all. After one of the Daleks tries to learn the secrets of the TARDIS they manage to escape and after a couple of detours – to a low gravity desert planet and Revolutionary Paris – they return to Madam Delilah's. Once there, Delilah is killed by the Daleks, much to Karl's distress – but is he upset enough to change sides?

The Doctor and his party finally arrive on Skaro, apparently Karl's prisoner. Once there the Doctor creates a Time Tunnel to rescue the envoy, but is captured during the attempt.

Brought before the Emperor Dalek, it tells the Doctor that the Cybermen and Mercenaries are just scapegoats in the Daleks' plan. The Doctor records this and plays it back when they arrive. During the ensuing fight the Doctor and his companions escape with the envoy and return to Earth.

However, the Doctor is still suspicious. He thinks their escape from Skaro was too easy and discovers that the envoy has been brainwashed to detonate a bomb inside a peace conference. The Doctor defuses the bomb and breaks the Daleks' control of the envoy with a Venusian lullaby.

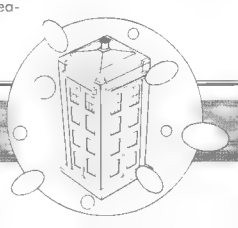
"This place... it's bigger on the inside than it is on the outside!"

"That is because the TARDIS is dimensionally transcendental."

"What does that mean?"

"It means that it's bigger on the inside that it is on the outside."

Crystal, Jason and the Doctor discuss the TARDIS



Good and *The Aikado* for Sadler's Wells, Opera North and the Australian Opera. Before joining ***Doctor Who – The Ultimate Adventure*** she was resident Director for Andrew Lloyd-Webber's productions of *Starlight Express* in Japan and Australia.

Stage design was made the responsibility of Paul Staples. His design credits encompass all aspects of the entertainment industry, from music to trade shows. He has designed for, amongst others, Queen, Bob Dylan, Manhattan Transfer and Wings. Trade shows include Austin-Rover, Citroen AX, Mercedes and the launch of British Airways controversial 'ethnic' liveries. Recent work prior to **Doctor Who** comprised *Doktor Faustus* at the Amsterdam Opera House, *Liebeskonzil* at the Schiller Theatre, Berlin, and designs for Elton John and Pink Floyd world tours.

To look after the extensive requirement for costumes Furness hired the services of Yvonne Milnes. She had arrived in England in 1977 after working for seven years as a Fashion Designer, firstly in Australia, and then in Hong Kong. Her shows include *Lennon* at the Astoria, *The Countess Mantiza* at Sadler's Wells, *Dash* for Wayne Sleep and *The Voyage of the Dawn Treader* for Venessa Ford Productions. Recent work prior to **Doctor Who** has been costumes for *The Last of the Mohicans* (directed by Gavin Richards), *Tales Canterbury Tales* and *The Gift* for Director Michael Bogdanov, and the **Richard Clayderman** series for Grampian TV. She also worked for the New Vic Theatre Company, designing outfits for *The Three Musketeers* and *Sons of the Musketeers*.

In keeping with standard theatre practice all make-up work was applied by members of the cast in their own dressing rooms.

There was no Special Effects Designer as such on the team, but due to the complex nature of this production, there was a need for several specialist skills and services. Foys, the suppliers of trade-marked flying harness for use in theatres, hired out Steve Parker to supervise fitting and operation of theses devices which enabled the 'moon walking' and 'Ant creature attack' scenes.

Stunt arranger Terry Walsh was brought aboard allegedly at the personal request of Jon Pertwee after the star had read the script and become alarmed at the number of fight and action scenes he was supposed to participate in. Walsh had made his **Doctor Who** debut playing both a pirate and a soldier during THE SMUGGLERS in 1966. His prominence in the series really came during the early-to-mid Seventies when his physical resemblance to Pertwee made him an obvious double during more hazardous stunt sequences. He

doubled for Tom Baker during the Hinchcliffe and Williams eras, his final appearance being as the engineer Doran in THE CREATURE FROM THE PIT in 1979.

As well as coaching performers like Graeme Smith in sword-fighting skills, Terry Walsh played several roles in the play, predictably those involved in fight or stunt sequences. He had to leave half-way through the tour when it looked as though a big-screen version of **Robin of Sherwood** was about to enter production.

To orchestrate the show's three songs and all incidental music links Mark Furness hired former Cambridge Footlights Musical Director, Steven Edis. Sent to University to study Maths, Edis emerged to pursue a career in music instead. An accomplished pianist and composer, he has produced and arranged scores for *A Star is Torn* at the Wyndham's Theatre, *Y* at the Piccadilly, *A Patriot and Me* for the Haymarket, *Guys and Dolls* at the Prince of Wales, and *Sugar Babies* at the Savoy. He first met Mark Furness during the mid-Eighties when he worked as Musical Director on the production of *Peter Pan* at the Cambridge Theatre, and has since worked on numerous shows for the National Theatre, including *Neaptide, Fathers and Sons* and *Ting Tang Mine*. Steven Edis duly composed all the music for ***Doctor Who – the Ultimate Adventure*** but he did not write any of the lyrics. Carole Todd is credited with lyrics for *Business is Business* and the Crystal/Jason duet *Sky High*, but the writer of Crystal's opening number, *Strange Attractor* remains unknown.

The casting of Jon Pertwee ensured ***Doctor Who – the Ultimate Adventure*** would enjoy a high profile, especially in the media. For Pertwee this show represented something of a comeback as he had been out of the limelight for nearly a year, suffering with a bout of illness following the filming of **Worzel Gummidge Down Under** that had been shot entirely on location in New Zealand. Relishing the prospect of playing **Doctor Who** again he quickly resumed his unspoken status as 'head of the troupe' and spokesperson for the actors. Despite having crossed the 70 age mark, Pertwee would regularly ride to and from rehearsals on a motor bike, and had no qualms about committing himself to the punishing schedule of a two month tour, performing six nights a week with two matinees.

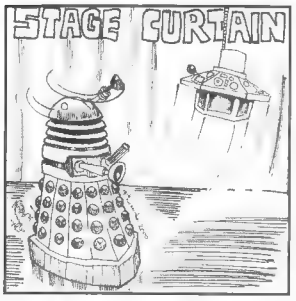
Unable to recruit Jason Donovan to play French aristocrat Jason, Furness and Todd settled on a look-alike, Graeme Smith. Born and bred in Australia, Smith studied classical piano at the Sydney Conservatorium of Music, and drama at Sydney's Theatre of Youth. He made his professional debut in the Australian tour of *Oliver!*, followed by leading roles in *Pal Joey* and *Butterflies are Free*. Soon after arriving in London, Smith made his West End debut as Cookson in *Peter Pan the Musical* at the Aldwych Theatre, and since then has appeared as Freddy in *My Fair Lady*, Barnaby in *Hello Dolly*, Kurt in *Look, No Hans* and Brad Majors in a national tour of *The Rocky Horror Picture Show*. His most recent theatre roles, prior to **Doctor Who**, were *March of the Falsettos, A Funny Thing Happened on the Way to the Forum* and the role of Lenny Anderson in Alan Bleasdale's comedy, *Having a Ball*. TV roles included David Mitchell in **The Young Doctors**, Ray Haskell in **Prisoner** and Mike Williams in **Kings**.

Kylie Minogue's substitute for the role of night club singer Crystal was Rebecca Thornhill, a native of Dartford in Kent. She had left the Arts Educational School a year earlier, having studied there for three years and winning the Musical Theatre Award. While still a student Thornhill appeared in cabaret at the Albert Hall, the Waldorf Hotel and Maxims du Paris in London. Her first professional engagement was in a Dougie Squires Spectacular in Cannes. During 1988 she appeared in a documentary featurette for American television, *Eye on LA*, and did a summer season in *Guys and Dolls* at the Leicester Haymarket Theatre. In later yeas, she'd become a stalwart of West End musicals, starring in *The Witches of Eastwick* and *The Full Monty* in 2002 alone.

Stepping out from behind his mask as an Eighties Cyberleader was David Banks. Despite recently having written the book **Cybermen** with Adrian Rigglesford, not to mention helming an audio spin-off series under the Silver Fist label, Banks was adamant he did not want to play the Cyberleader in Dicks' play. "I just couldn't imagine how you would get people to climb into Dalek and Cybermen costumes for six months!" he told readers of *Dream Watch Bulletin*. "It's bad enough doing it for two days in the studio." Instead Banks' agent negotiated him the part of Karl, described in the script as a "charming baddie". But then, a week or so later, came a total surprise.

"They said they really needed somebody who could understudy the Doctor, whom they could rely on. I was totally taken aback because I've only once understudied and that was a long time ago when I was at the National, and it was something I didn't want to do ever again. So first of all I said no… But it seemed to me at the end that if I could actually make the Doctor my own, and have my own costume, then it would be worthwhile taking on that horrendous responsibility – of every night going in to play Karl knowing that you could suddenly have to take over as the Doctor and face 2,000 people out there who'd paid for tickets to see Jon Pertwee!"

David Banks, DWB, July 1989



Design

The essence of Paul Staples' stage designs was portability. They had to be. Excepting the very first and very last venues, no engagements would be longer than one week, and in between the curtain coming down on Saturday evening, and rising again the following Monday evening there was less than 48 hours to strip out a stage, transport everything to a new town or city, and erect it all again for the next performance.

Fundamental to every set was black curtaining, which every theatre would have in stock. To the audience the background would appear as a solid cyclorama of black. Only beyond the footlights was it apparent this backdrop comprised of rows of hanging, rectangular curtains with gaps in between through which props and actors could be speedily propelled during scene changes. Larger props, such as the big monitor screen, would require some background curtains to be pulled aside momentarily, but as there were further drapes hanging behind these curtains, any effect on an audience's attention would be minimal.

Bracketing the stage mouth was a squared arch of tubular aluminium, with another, slightly smaller version positioned parallel but further towards the background. These were the lighting rigs from which Lighting Designer Chris Boyle and Laser Specialist Steve Playford would hang much of their equipment. For certain scenes Paul Staples integrated the futuristic look of these gantries with foreground props to make them look like part of the sets.

Although a lot of props and dressings were simply hired for the tour – including an illusionists' guillotine for the French Revolution scene Paul Staples had to design a lot from scratch. In most cases he designed simple 'flats' – timber panels mounted on wheels, cut to the shape of whatever was required. The entry to the Bar Galactica, for example, was a flat wall with an entrance arch at one end, but cut and painted to give a sense of false perspective; as though the right hand side edge was further away, because it was not as high, than the left hand edge.

The largest and most elaborate prop was the big monitor screen. This wheeled unit was metal framed as it had to hold and keep taut a high-luminosity back-projection screen as well as the projector itself which, of course, was invisible to the audience. Below the screen Staples devised a 3-D control panel with an array of knobs and switches that could be operated by Daleks as well as humans. As part of his deal with the BBC, Mark Furness was allowed to use the TV interpretation of the TARDIS. Supplied with photographs of the Graham Williams era interior, he fashioned his own, simplified version of the console, with switches to activate the battery-powered Time Rotor lights and cam-shaft mechanism. Unlike the *Seven Keys to Doomsday* console, this one was on wheels rather than 'flown' on wires. It enabled fast movement onto and off stage, but occasionally there were problems if a particular venue had a stage with a steep level of 'roll' – the tilt of a stage towards the audience. A brake wheel was eventually fitted after one performance where the console constantly threatened to trundle off on its own accord during TARDIS scenes.

For the interior walls Staples devised one flat with circular indentations, cut in aligned rather than irregular rows, and another wall, angled at 45-degrees, which was the doorway. The circular-patterned wall was used only for TARDIS scenes, but the doorway unit which had two entrance arches – doubled in several other sets, including the Daleks' space vessel.

A floorless wheeled police box was also constructed for the show. Here Paul Staples conducted his own research, supplying his scenery builders with photographs stills of a Glasgow-style box, where the header panels say only 'Police' and not 'Police Public Call Box', instead of the BBC **Doctor Who** TARDIS prop.

Staple's most expensive props were his Daleks. The BBC would not release any of their casings for the production, but they agreed Visual Effects would let them have copies of the production plans. Unfortunately, even going back to Ray Cusick's days, nobody had ever produced an architect-standard set of detailed blueprints for a BBC Dalek. There were construction drawings but, down the years, individual Effects Designers and Prop Building companies had always interpreted them when devising their own production versions.

Tasked with aiding the stage team, BBC Effects Designer Peter Logan dug out and supplied copies of one set of plans that they had on file. However, these were plans that had been published in 1973 as part of the tenth anniversary *Radio Times* ***Doctor Who*** *Special*. The precise origin of these plans is unclear, but it is thought they were devised by staff and pupils at Highbury Grove School in North London after they had fruitlessly asked the **Doctor Who** office for plans on how to build a Dalek. After they had constructed their own version they sent the plans in to Barry Letts and Terrance Dicks, just at the time when the tenth anniversary special was in its planning stages. Spotting a useful selling point for the magazine BBC Graphical Designers produced slicker versions of the drawings, which were duly published as gospel plans for building the BBC machines.

Unfortunately they are not and the end result is closer to the Highbury Grove School Dalek, pictured in the *Radio Times Special*, that distinctively has only one column of sense globes per side panel rather than the BBC versions which have two. Working to these drawings the prop making company of Suffolk Scenery, who produced all the flats and special props for this stage play, manufactured four silver and blue soldier Daleks and one Black Dalek commander, and all of them some three inches taller than their BBC counterparts. Curiously these Daleks did not sport the band of vertical slats around the midriff section seen in all **Doctor Who** TV serials since THE CHASE. Suffolk Scenery also built one more Dalek: the Emperor.

Again using photographs supplied by Peter Logan, this Emperor was based on the static casing seen in THE EVIL OF THE DALEKS and not the mobile unit made for REMEMBRANCE OF THE DALEKS. It was also a lot smaller, though big enough to house an actor standing inside to move the eye stalk. It moved on wheels but was designed to stand static on a stage. As an extra touch, a pair of wing-shaped vanes plumed out from either side of the casing.

Costume

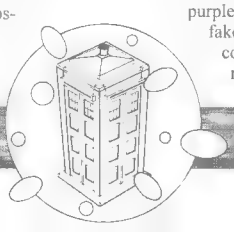
BBC Costume Designer Carole Crowther was nominally assigned to support Yvonne Milnes with her wardrobe needs, but this extended to little more than providing some reference photographs of the Doctors and contact addresses for specialist costume makers.

Jon Pertwee's outfit was selected from photographs of him from CARNIVAL OF MONSTERS, wearing a green velvet jacket. Armed with this Milnes traced a similar jacket and was able to match it with a grey Inverness cape onto which she had sewn a new cloak section in green velvet. Pertwee's shirts were specially made for this production, with green piping stitched along the edges of the ruffles and cuffs.

When Colin Baker took on the lead role a totally new costume had to be made from scratch as the BBC would not release any of theirs. Yvonne Milnes used Pat Godfrey's original design but modified it slightly to reduce the amount and variety of material she would have to purchase to make the coat. She was able to trace duplicate trousers and cravats to those used in Baker's BBC costume, but had to substitute a new, candy-striped waistcoat, with matching, painted watch-chains to complete his apparel.

Crystal's contemporary outfits were all shop-bought, but Jason's period costume from the 1780s was hired from a costumiers. David Banks outfit as Karl the Mercenary was a mixture of a hired cape, boots, studded leather epaulettes and wrist straps from a specialist biker-wear supplier, plus harnesses and other leather straps from a fetish outlet. In his capacity as understudy for the Doctor, Banks was allowed a small budget to choose his own costume. He selected a cream, linen suit worn over a Greenpeace T-shirt, with a co-ordinated Panama hat.

Madame Delilah's outfit was pure costume hire; a purple body stocking worn beneath textured PVC and fake leather boots, a girdle and bra, the latter with a cord linking it to a similarly styled neck-choker. A rayon cape, threaded through the girdle, silver



wrist straps and a metal tiara, that helped to hold her 'big hair' wig in place, completed the image.

For Zog, Yvonne Milnes knew she had to create a totally bespoke costume for diminutive actress Stephanie Colburn. Seeking help with 'monster design', Milnes was put through by the BBC to freelancers Clare Pratt, for the main costume, and to the duo of Stephen Mansfield and Susan Moore for the mask and hands. In the event most of the work was done by Moore and Mansfield, and particularly by Susan Moore who designed, sculpted and cast the foam latex mask that precisely fitted Stephanie Colburn. Key features of the mask were large, opaque-orange clear plastic eyes, to afford Colburn a good view of the darkened stage, and a chin strap that helped move Zog's lower jaw as the actress swivelled her own jaw.

As with the Daleks, the BBC refused to let out any of their own Cybermen costumes. However, thanks to Moore, Mansfield and to animator Kevin Davies, Yvonne Milnes was put in contact with fan collector Derek Handley. For years Handley had been busy buying up **Doctor Who** costumes at auctions, such as Longleat in 1983, or making replicas, often using the same moulds and source components as commissioned for the TV show. Handley was able to loan out three complete Earth-era Cybermen suits to Milnes, together with some prop guns. Making these guns work and supplying other prop weaponry became the task of another fan-turned-stage technician, Iain Priest. Skilled in electrics, model-making and fibre-glass moulding, Priest carried out a number of repairs to guns for the show, together with mechanisms to make them flash or detonate a pyrotechnic charge on cue.

As well as Cybermen Derek Handley, Susan Moore and Stephen Mansfield were able to supply Yvonne Milnes with a full Vervoid costume, a Draconian and a range of other non-**Doctor Who** masks and accessories.

Effects

Terrance Dicks' script incorporated several back-projected sequences that would have to be realised using models and animation techniques, and to this end John Nathan-Turner recommended Carole Todd to freelance animator Kevin Davies. Likewise a science-fiction fan, Davies received a baptism of fire early in his career by being part of the animation company charged with producing all the computer graphics for **The Hitch Hiker's Guide to the Galaxy** TV series, all of which were shot without using a single microsecond of computer time!

Davies' main brief was to produce all the TARDIS in space shots, plus the hazardous journey through an asteroid field. Accordingly he booked time in a small, Soho-based film studio and arranged the hire of a motion-controlled camera. The TARDIS was a straightforward job. Borrowing a friend's model police box he mounted it on a small turntable, masked against a black draped set, and shot it, frame by frame, rotating the position of the box ever so slightly each time. To add a little extra interest he multi-exposed the frames during editing to add a swirl effect to the spinning box, putting a starfield background into the picture as well. For the asteroid scenes, however, Davies realised he needed some props making.

Enlisting the help of fellow animator Tony Clark, Kevin Davies produced a series of large asteroid models by carving chunks out of blocks of solid polystyrene foam. These shapes were further textured by spraying the polystyrene with acetone, which burned and melted the foam to make a softer-shaped surface, before colouring and shading them with grey and black poster paints.

Filming was done one weekend in March at the Soho studio. One problem the pair encountered after they had mounted the first of their asteroids onto the spindle mechanism that would enable them to rotate, was an issue of size. Basically the models were so big – for the sake of crater detail – that the camera, when pulled back far enough to see the whole shape, could also see beyond the background cyclorama to the studio walls beyond. Unhappily Davies realised he would have to shoot a lot tighter into some of the models to eliminate this background visibility. As far as the audience were concerned it would seem as though the spaceship was a lot closer to the surface of several asteroids than might believably be possible.

Sequences of edited film were delivered in time for technical rehearsals at the Wimbledon Theatre.

Performance

While fans had known since late October 1988 that another **Doctor Who** stage play was on the cards, and had been kept abreast of progress since through regular news updates in *Doctor Who Magazine* and *Dream-Watch Bulletin*, the first the public got to hear about it was via a Press call on 23 February 1989. Fronted by Jon Pertwee, with Graeme Smith and Rebecca Thornhill flanked either side, opening dates and venues were confirmed for the Wimbledon Theatre premiere and the next two months thereafter.

Rehearsals resumed the following day in the Dean Street Synagogue with only a month to go and still plenty of tweaks to be made to the script. Jon Pertwee in particular found it reassuring to have Terrance Dicks on hand for much of the time so that, between them, they could refine his lines to make them even more tailored to the third Doctor's mannerisms. Predictably there had to be at least one "Reverse the polarity of the neutron flow…"

Throughout early rehearsals there were little in the way of actual props the artists could practice with, so Terry Walsh brought along many swords and daggers from his own collection of martial arts weapons so that actors like Graeme Smith, who had never performed live fight scenes before, could work out their moves and timings.

By early March the new Dalek casings were arriving from Suffolk Scenery, posing more problems for Carole Todd as she realised, like many before her, that once actors were inside these identically painted machines, you could not tell one from another. Todd's solution was to label each casing after one of the Marx brothers, affixing name cards proclaiming Groucho, Chico, Zeppo or Harpo.

At some point in proceedings Carole Todd, Steven Edis, Sound Operator Jeremy Dunn and some other members of the cast and technical team paid visits to Dick Mills at the BBC Radiophonic Workshop to arrange and record all the Dalek speeches used in this production. The Emperor Dalek's voice was not treated as much as its 1967 predecessor, but its lines were double-tracked to make them more distinctive than its subordinates. To save on costs and potential points of failure it was agreed Dalek voices would only be heard through speakers on the sound rig, and not through any loudspeakers in the Daleks. It was therefore vital the operators remembered which of them was due to speak and to press the bulb light buttons accordingly. Other cost savings were achieved by having Steven Edis produce his own versions of the TARDIS dematerialisation sound rather than use the BBC's copyrighted effect.

Music for the production was all pre-recorded as well, under the watchful eyes of Orchestral Manager Bill Occleshaw. Backing music for the three songs was all put onto tape, but Rebecca Thornhill, Graeme Smith, Judith Hibbert and any of their understudies were all expected to perform the vocal sections live for each performance.

Poster artwork was commissioned from an unnamed artist who signed himself simply 'Sutcliffe'. He was provided with a reference photograph of Jon Pertwee (from THE THREE DOCTORS) but with nothing else – as no other costumes were ready by that point. Consequently his depictions of Delilah, Daleks, Cybermen, the TARDIS and an alien that suspiciously resembled a Kraal, were a little bit wide of the mark. Mark Furness was also prohibited from using any of the trade-marked **Doctor Who** logos, so 'Sutcliffe' devised his own, based on the diamond device.

Marvel's own DWM Editor John Freeman accepted a commission to write text for the souvenir brochure that would explain the format of **Doctor Who** as well as introduce untutored audience members to the Doctor, the TARDIS, Daleks and Cybermen.

Scenery assembly at the Wimbledon Theatre did not start until Monday 20 March, date of the first full dress rehearsal. Present that day was photographer Mike Daines who snapped the whole day's proceedings plus some publicity poses. With just a few days to go before curtain-up, Daines processed his reels of film, made a selection of transparencies and rushed them over to Peter Griffiths Associates whose job it was to print the 16-page, full-colour glossy brochure ready for Thursday, where it would go on sale at £2 per copy.

To the strains of Delia Derbyshire's original theme music the premiere performance of ***Doctor Who – The Ultimate Adventure*** commenced at 7:30 pm on 23rd March 1989, the day before Good Friday, in the Edwardian splendour of the Wimbledon Theatre. Watching from their seats John Nathan-Turner, Gary Downie and Terrance Dicks made mental notes of audience reaction as the drama unfolded. Were there too many scene changes? Were scene changes taking too long when compared to the brevity of some scenes they were bordering? And were some of the actors looking a little distressed as the Foy trapezes suddenly hoisted them into the air, only to land them on some other part of the stage?

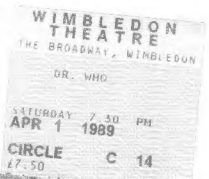
The two day break for Easter Sunday and Monday gave Carole Todd and Terrance Dicks an opportunity to make some revisions. Conscious that too many early scenes ended with "Quick, back to the TARDIS", some of these were trimmed or even segued together. Hence act one's change from a typical Pertwee cliffhanger, as the Daleks first appear and surround him, to a continuation of this scene to a point where the Time Lord has to bargain for the lives of his companions.

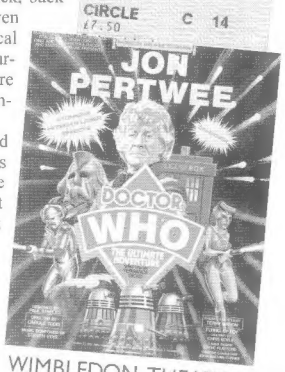
A continual willingness to apply changes would become a hallmark of this show in the months ahead as more and more audience reactions were amassed. One significant alteration was the removal of a prominent outcrop of rocky scenery that was an obvious sign a duet for Crystal and Jason was coming up.

From Wimbledon the show ventured out to Her Majesty's Theatre Aberdeen, to the Empire Theatre, Liverpool, to the Theatre Clywd, Mold and the Alexandra Theatre in Birmingham. It was here that David Banks suddenly had to step into the Doctor's shoes when an exhausted Jon Pertwee, who had been suffering a bad cold all week, had to step off stage just five minutes after curtain-up. Hastily swapping his leathers and cape for linen suit and Panama, Banks performed that Saturday's matinee, which started again from the beginning, as well as the evening show.

Reviews of the play were very favourable. Maureen Paton for *The Stage* thought it, "restores the guts to a character that has become a disembowelled travesty on TV in recent years", while another journalist, Ray Jones-Davies, applauded that there is, "…a script written so deliciously tongue in cheek that it can carve a smile on a face made of stone".

Jon Pertwee returned for the remainder of his twelve-week engagement on Monday 1 May, touring with the play to the Bristol Hippodrome, the Towngate Theatre in Basildon, the Theatre Royal, Glasgow, Manchester's Opera House and finally to the Apollo Theatre in Oxford.





Comments

"Terrance Dicks' dialogue is very amusing, but his inexperience in writing for the stage is evident, with the poor stage hands not knowing if they're coming or going as they keep wheeling on the TARDIS control set, often taking longer than the scene it was preceding.

"Fans should take **The Ultimate Adventure** with a pinch of salt, as it deliberately pokes fun at the series clichéd situations, and does so with a great deal of in-jokes."

Robert Cope, DWB 65

"I loved every minute of it. Magic happened as the lights dimmed, the curtains opened and I was in the world of **Doctor Who.**

"David Banks was appropriately OTT as the butch bad mercenary, Judith Hibbert was excellent as Madame Delilah performing her song and dance routine with style and vigour.

"If I had to lay a criticism, it would be that too many scenes ended with 'Quick everyone, back to the TARDIS'. On the opening night, the sequence in the London nightclub was a little overlong and I was glad to see it had been trimmed down a bit a few nights later.

Jonathan V Way, DWB 65

"From his first appearance to the half-time cliffhanger, I gladly renewed my devotion to the best Doctor of all. When the final curtain fell, the audience gave the show the fulsome applause it deserved. Personally, I was on a high for hours. When you're ten feet away from Jon Pertwee as the Daleks approach screaming 'Exterminate!', there is no ways you criticise a show like this.

"Oh, and the songs could win Eurovision for us."

Iain Keiller, DWB 65

"On the first night, the production was I regret to say a little frayed. As the TARDIS flew in it missed its target on the platform, and the console at one point got jitters and had to be ordered by the Doctor to stay still. Worst of all, the Daleks had to nudge props out of the way to get into position.

"But credit must go to Carole Todd for and her team for what they've achieved. Particularly good are the decapitation scene and the bridge of the Dalek ship, with its large viewscreen onto which is projected an asteroid storm. Unfortunately this is coupled with the most embarrassing scene of the whole play.

"Jon Pertwee is Jon Pertwee, and quite right too. Judith Hibbert turns in an acceptable Margaret Thatcher and doubles splendidly as Madame Delilah. David Banks is quite over the top and none the worse for it. Both Rebecca Thornhill and Graeme Smith seem to be suffering from first adventure syndrome: they've decided what their character is, and play them to the hilt just to prove it. .

"For all its faults, **The Ultimate Adventure** is a great night's entertainment.

Peter Linford, DW B65

"Fans of the Daleks will be disappointed: they're extremely tatty. The Emperor however is a nice surprise.

"Throughout the play felt it was not aimed at the average **Doctor Who** fan - it's entertaining, but in a **Lost in Space** sort of way. After a spectacular 25th season, it's a shame this juvenile romp comes along.

David Richardson, DWB65

"Congratulations to David Banks for his portrayal of the Doctor when he took over from Jon Pertwee on 29th April. Gone were horrific visions of Mr Banks in velvet jacket, frilled shirt and ill-fitting wig. Here was another of the Doctor's personas, and a very well-played one as well."

Clive Williamson, DWB 66

"The Daleks and Cybermen were used properly for a change, especially the latter whose menace harked back to the 60s classics. The main fault was the ridiculous musical interludes which came across as totally gratutitous examples of showbiz indulgence."

Alexander Maxwell, DWB 65

Here, looking much more tanned and relaxed than in March, he appeared in a joint Press call with a costumed Colin Baker to signify the hand-over that would take place officially on 5 June at the Theatre Royal, Newcastle.

Approached as early as November 1988, Colin Baker had been wary at first of reviving his sixth Doctor role. Memories of his sacking by Michael Grade in 1987 were still in his mind and he worried about how the public might react to him. But by Spring 1989 he was feeling more confident and that quotient rose further after he went to see the play during its stay in Birmingham.

Baker rehearsed with the cast during the show's week in Oxford, giving Mike Daines an opportunity to shoot some more transparencies for a reprint of the souvenir booklet, and Terrance Dicks a chance to tweak the dialogue to suit the sixth Doctor's personality. There were references to the cat that walks by itself and a cheeky rewrite of Pertwee's cliché, which became, "Reverse the linearity of the proton flow".

With a redesigned poster Colin Baker took up the play's leading role for tours to the Theatre Royal, Nottingham, the Grand Theatre, Leeds, the Theatre Royal, Brighton, the Edinburgh Playhouse and the Grand Theatre, Wolverhampton. These extended runs were entirely possible due to the continued strong audiences the play was pulling in; numbers that swelled still further as school holidays began in July.

For Graeme Smith the pressures of so long a tour took their toll and he was forced to bow out of the production for health reasons after the Wolverhampton shows, handing over to his understudy, David Bingham. Under Colin Baker the style of the play had undergone a subtle shift too. Pertwee's preferred stance was always to hog centre stage, grabbing any of the comic moments as they arose. Baker was happier with double acts, allowing the Zog character greater latitude and milking a comic annoyance from its antics.

The play continued until the end of the summer holiday period, chalking up weekly postings at the Derngate, Northampton, the Marlowe Theatre in Canterbury, the King's Theatre at Southsea and lastly a two week stint at the Congress Theatre in Eastbourne.

Electing not to risk thinner houses in the darkening autumn days, Mark Furness wound up the production after its final show on Saturday 19 August. Officially the show was mothballed, pending outcomes of negotiations for a Christmas venue in the West End, and a potential tour of Australia for six weeks in 1990. But poor ratings for the 26th season of **Doctor Who** on TV, and the BBC's subsequent decision to rest the series gave potential investors for further runs of the play a case of jitters.

CREDITS

Cast

The Doctor[1] Jon Pertwee
The Doctor[2] Colin Baker
Crystal Rebecca Thornhill
Jason[3] (The Maquis de Saint Evremonde D'Isigny de la Tour) Graeme Smith
Jason[4] David Bingham
Karl David Banks
Madame Delilah Judith Hibbert
Mrs Thatcher Judith Hibbert
US Envoy Christopher Beaumont
MC[3] David Bingham
MC[4] Oliver Gray
Cyberleader Wolf Christian
Zog Stephanie Colburn
Dalek Oliver Gray
Waitress Claudia Kelly
Mercenary Alison Reddihough
Chief Dalek Paula Tappenden
Duelling Guard Terry Walsh
Emperor Dalek Troy Webb
Dalek Oliver Gray
Waitress Claudia Kelly

1 [23-3-89 – 3-6-89]
2 [5-6-89 – 19-8-89]
3 [23-3-89 – 15-7-89]
4 [17-7-89 – 19-8-89]
5 [23-3-89 – 24-6-89]
6 [26-6-89 – 15-7-89]

Other roles:

Cybermen Voices Oliver Gray
Dalek Voices Chris Beaumont, Troy Webb
Envoy's Wife Claudia Kelly
US Bodyguards Troy Webb, Deborah Hecht
Mercenaries [5]Terry Walsh, [6]Oliver Gray, [4]Gavin Warwick
Cybermen Paula Tappenden, [3]Oliver Gray, [4]Gavin Warwick
Insect Men Claudia Kelly, Troy Webb, Alison Reddihough
Martial Arts Mercenary Troy Webb
Vervoid [3]David Bingham, [4]Gavin Warwick
Chicken Alien Paula Tappenden
Hairy Alien Chris Beaumont
Draconian Wolf Christian
Dalek Operators [3]David Bingham, Troy Webb, Chris Beaumont, Claudia Kelly, [4]Gavin Warwick, Deborah Hecht
Dalek Scientist Chris Beaumont
Executioner Paula Tappenden
Ragamuffin Claudia Kelly
French women Paula Tappenden, Deborah Hecht, Judith Hibbert
Execution Victim [3]David Bingham, [4]Gavin Warwick
Duelling Guards [5]Terry Walsh, [6]Wolf Christian, Oliver Gray
French Men Chris Beaumont, [3]David Bingham, Oliver Gray, [4]Gavin Warwick, Troy Webb
Mercenary Troy Webb
Double for Crystal Paula Tappenden
Downing Street PA Oliver Gray
Nightclub Customers Wolf Christian, Claudia Kelly, Troy Webb, Paula Tappenden, [3]Oliver Gray, Alison Reddihough, [4]Gavin Warwick
Jason [Played role 21-4-89, 22-4-89] David Bingham
Crystal Paula Tappenden
Delilah Alison Reddihough
Karl [Played role 29-4-89] Christopher Beaumont
Zog Claudia Kelly

Understudies:

The Doctor
[Played role 29-4-89] David Banks

Crew

Written by Terrance Dicks
Lyrics by Carole Todd and Steven Edis
Company and Stage Manager Chris Boyle
Deputy Stage Manager Patti Rosser
Technical ASM Simon Gant
Acting ASM Oliver Gray
Acting ASM Deborah Hecht
Production Carpenter Geoff Summerton
Wardrobe Mistress Lindsey Boyle
Foy's Flying Rep Steve Barker
Sound Operator Jeremy Dunn
Assistant to Mr Furness Steve Ullathorne
Accountant Edina Pallan
Production Manager Chris Boyle
Orchestra Manager Bill Occleshaw
Laser Systems Laser Grafix Ltd
Sound Equipment Stage Electrics
Weapons John Priest
Animated Video Kevin Davies
Wardrobe care Lever Brothers
Ant Creature masks Susan Moore, Stephen Mansfield
Designer Paul Staples
Cybermen supplier Derek Handley
Cybermen created by Kit Pedlar, Gerry Davis
Daleks created by Terry Nation
Flying by Foy
Music by Steven Edis
Lighting Chris Boyle
Creative Consultant John Nathan-Turner
Fights staged by Terry Walsh
Laser Design Steve Playford
Costume Design Yvonne Milnes
Zog mask Susan Moore
Sound Stage Electrics
Settings built by Suffolk Scenary
Directed by Carole Todd
Presented by *Mark Furness Ltd, John Newman for Barry O'Brien (1968) Lrtd, Dina and Alexander E Racolin and Martyine Birrane*

Performed: (Pertwee)

Wimbledon Theatre, London
23rd March — 1st April 1989
Her Majesty's Theatre, Aberdeen
3rd — 8th April 1989
Empire Theatre, Liverpool
10th — 15th April 1989
Theatre Clywd, Mold
17th — 22nd April 1989
Alexandra Theatre, Birmingham
24th — 29th April 1989
The Bristol Hippodrome
1st — 6th May 1989
Towngate Theatre, Basildon
8th — 13th May 1989
Theatre Royal, Glasgow
15th — 20th May 1989
Manchester Opera House
22nd — 27th May 1989
Apollo Theatre, Oxford
29th May — 3rd June 1989

Performed: (Baker)

Theatre Royal, Newcastle
5th — 10th June 1989
Theatre Royal, Nottingham
12th — 17th June 1989
Grand Theatre, Leeds
19th — 24th June 1989
Theatre Royal, Brighton
26th June — 1st July 1989
The Edinburgh Playhouse
3rd — 8th August 1989
Grand Theatre, Wolverhampton
10th — 15th July 1989
Derngate, Northampton
17th — 22nd July 1989
Marlowe Theatre, Canterbury
24th July — 29th July 1989
King's Theatre, Southsea
31st July — 5th August 1989
Congress Theatre, Eastbourne
7th — 19th August 1989

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The Monster of Peladon
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DOCTOR WHO
IN·VISION

CHECKLIST 13

The collected reference works
dates of first publication:
October 1994 to May 1996

 # 53 - pilot K9 - Oct 1994
Cover art: Paul Vyse

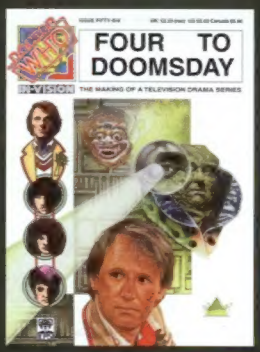
Director John Black on coping with his primitive star, Mat Irvine on mutt minding and Elisabeth Sladen on being back in the spotlight with her Doc's best friend.

 # 54 - series 18 - Nov 1994
Cover art: Martin Proctor

Terrance Dicks borderlines 'State of Decay'. Steve Gallagher contests Paul Joyce's memories of 'Warriors' Gate' , and Christpher Priest misses a set of sealed orders.

 # 55 - serial 5Z - Jan 1995
Series Editor: Anthony Brown
Cover art: Phil Bevan

Peter Davison biographied. Fiona Cumming on bringing the fifth Doctor to life. What the fanzines said, and a photo special from 'Viewmaster'.



 # 56 - serial 5W - Mar 1995
Cover art: Pete Wallbank

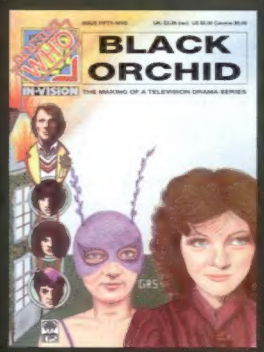
Jeremy Bentham looks at how the new Doctor's costume and personality were evolved. More from John Black and Phil Newman tracks down Stratford Johns looking very unfrog-like.

 # 57 - serial 5Y - May 1995
Cover image: BBC

Alec Charles on the roots of Bailey's masterpiece. TSV fanzine looks at how much was cut from the TV print. And just what was Nyssa up to all that time in the TARDIS???

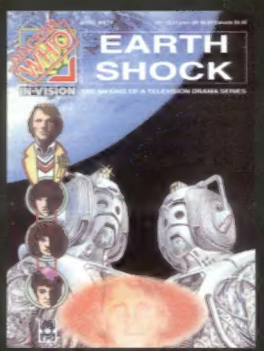
 # 58 - serial 5X - Jun 1995
Cover art: Phil Bevan

Author Alan Road revisits 'The Making of a Television Series' while the making of the Terileptils goes under the microscope. Anthony Brown finds more on Richard Mace.



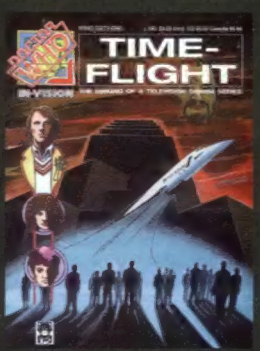
 # 59 - serial 6A - Aug 1995
Cover art: Gary Stonestreet

How Wisden saw a certain cricket match. Sets and train stations are photographed behind the scenes. Costume designs for 1925, and what Wodehouse might have said.



 # 60 - serial 6B - Sep 1995
Cover art: Drog Lengden and Stuart Glazebrook

A bumper issue for a landmark serial. Doctor Who on 'Did You See?' Cybermen retrospective. Influences of the Cybermen, and Martin Wiggins reviews...



 # 61 - serial 6C - Nov 1995
Cover art: Jim Sangster

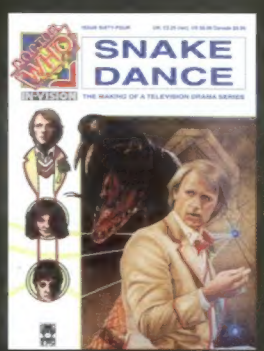
Exclusive behind the scenes stills. 'Ariel' flies the flag for the Doctor's supersonic trip, and Craig Hinton suggests how the Master ended up in the past to begin with.

 # 62 - series 19 - Jan 1996
Cover art: Steve Caldwell

Peter Davison goes on 'This is Your Life' and Producer Jack Crawshaw tells how it was done. Kit Pedler remembered, and memories of 'The Five Faces of Doctor Who'.

 # 63 - serial 6E - Mar 1996
Cover art: Phil Bevan

A double-Dutch treat as IN-VISION maps out the show's locations in Amsterdam and finds Colin Baker waiting in the wings. Plus Channel 4 arrives to rattle the ratings.



 # 64 - serial 6D - May 1996
Cover art: Pete Wallbank

Fiona Cumming on directing an all-star cast, and Brian Miller remembers Tegan's costume and Falkland Island sailings. Plus a Rough Guide to Manussa for tourists.

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